THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Stage Subsidies.

The French people have always been passionately fond of stage representations. The light, ephemeral character of the French temperament, with its restless excitability, finds vent in activity of change and following the whim of the hour. Brilliant, witty and sympathetic, ever ready to be swayed by love or hate, quick to think and quicker still to have the feelings roused, the Gallic race has ever found a favorite means of enjoyment in the Thespian field. The same qualities which render them capable of so readily appreciating the delights which the transactions of human existence give in mimic presentation also enable them to furnish men and women capable of writing plays and of acting them with vivacity and power; for it is by the actor's natural ability to feel his part and be for the hour the character he assumes that he holds his audience spellbound and keeps attention riveted to the action of his play. This is the power of the successful orator, the means by which the mob is led, the secret by which the strike leaders of workingmen are enabled to wreak such mischief and disturbance, because they are able to speak from the platform of the inner feelings and prejudices of the class they influence.

French statesmen have not been slow to recognize in this a powerful means of controlling and shaping the restless imaginations of their people, and with feelings akin to the poet who said he cared not who made the laws so that he could write the songs, they perceived the advantages of being able to wield the theatres in times of political excitement and of exercising an absolute censorship over the play. They have generally followed the same policy which was pursued by the Roman emperors of the later eras, in providing amusements for the people under Governmental patronage and tickling the popular palate while forging tight the fetters of their political slavery.

With this end in view, it has been customary in the French nation to pay large sums of public money by way of subsidies to the managers who make combinations for theatrical enterprises, in the same way that in America and England great mail roads, agricultural settlements, and other semi-national enterprises are encouraged to their operations and protected from failure during the difficulties of their establishment. The usual subsidy of a theatre in France has been from a third to a half of the dead expenses—naturally a great assistance to those risking so uncertain a speculation. The Theatre Français, of Paris, has, however, at different times, under the name of being a National School of Drama, had much larger measures of Imperial help, and it must be allowed that as a school of drama this theatre has been marvellously successful in the development of skilful acting, and has supplied a lively example of what beneficial effect might ensue in America from the establishment of a really national lyceum of acting.

But for this helping hand of a Government which, whether monarchical, imperial or republican, has always claimed to be paternal, what price has to be paid? The answer is not far to seek. The price is independence. When in times of distress or discontent the Government has desired to throw oil on the waters of popular dissatisfaction, it has been a common practice to throw open the theatres free to the great unwashed, taking care that the pieces represented shall be well calculated to carry out their primary object of diversion, and no subsidized manager could object.

Napoleon the First, as might be expected from a person of so great astutia, was keenly alive to the importance of handling the theatres as a factor in dealing with the populace. Whether the occasion was a victory or no, every battle was signalized by the theatres being thrown open, and popularity with a mob in a great capital is no mean card in the hand of a ruler playing so daring and dangerous a game as did the founder of the Empire. His interference with the French stage was complete; he supervised a strict censorship to prevent anything which could tend to reflect upon or satirize his government from being put upon the boards, although this precaution did not always save him from the shafts of keen-witted actors, as witness one occasion when an actor spoke of Marie Louise as "l'autre chienne," and another time when an actor, pointing to a picture on the stage of his Imperial carriage, uttered the pun, "Le char l'attend"—*i. e.*, "Le charlatan"—amid the roars of laughter of the whole house.

Napoleon carried his knowledge and control of the French stage down to the minutest details, and never forgot its importance in the greatest pressure of his military operations. While the burning rafters of the Kremlin of Moscow were tumbling about his ears, he was planning an elaborate set of rules for the ballet of the Opera House in Paris. This policy has been pursued by his successors, and theatres have been subsidized on the one hand and heavily taxed on the other—on the one side, under the plausible name of fostering a national drama, helped to lose its independence and become a political tool; on the other a large slice of the profits taken as an enforced tax under the name of "contributions to the poor."

With all these drawbacks the French stage has a great and just celebrity, and would probably have more if it had been less fettered. Of course, Government assistance in private enterprises has a tempting appearance, and the question whether theatres should be supported by national funds or left to their ordinary commercial chances, is one which must at some period or other have presented itself to the minds of most theatrical managers, especially to those who have endeavored to cope with the difficulty of making the highest class of dramatic works sufficiently attractive to the popular taste to be pecuniarily profitable. The profession can count numbers of men who, in their efforts to provide superior dramatic pieces equal to the standard of the critics, have failed to give to the masses that amusement which they crave, and which experience upon experience proves to be the real pecuniary mainstay of the stage.

Amusement the work-a-day world must have. The pressure of daily labor and daily duties in these headlong days of railways and electricity is so heavy upon all classes that entire relief from mental strain is needed. And what is a greater foil to the ordinary thoughts than the absorbing attention demanded by the play? Amusement, indeed, is now universally recognized as a necessity of existence, as much as food, clothing, air and water. Without it the brain becomes dull and the body listless. The spirit, inert, fails to keep the system at its full ratio of animation, and a gradual failure of the animal powers sets in and materially shortens life. Probably no form of amusement has ever been invented so fitted to meet this universal want as the drama, so calculated to arouse the attention from morbid brooding and hold it in intense interest from the idealized reality with which are shown the varying, restless passions of mankind, with their ever-changing array of circumstance.

With this vast field from which to cull the means of diverting the overweighted bulk of mankind from their cares, their sorrows and fatigues, and with the vast liberality the majority show in paying to be adequately amused, it seems almost strange that if theatrical managers would endeavor faithfully to understand the tastes of the people, they should be left to battle with pecuniary loss. These men must naturally sometimes have thought that if the productions of the stage be a national requirement to sustain the general tone of happiness of the people, the people should, at all events, as a nation, contribute to raise the stage a little above the fluctuations and uncertainties of private speculation. But the mistake would be a fatal one. Independence is the soul of the English-speaking races and the very password of the American people, and the vicious points of the French dramatic system must never be introduced upon American soil. It is more than enough that the French dramatic authors should take the large slice they do from the literary profits of the American stage without the importation of any integral element of weakness.

BERTHA WELBY.

Billing a Town.

Good wine needs no bush, the ancient proverb says. If there be any spark of truth in that proverb (and it is said that a proverb is national wisdom crystallized), then the theatrical companies of the present day must give terribly bad plays or they would not need the quantity of "bush" they give out. In that case it becomes easy to understand why so many of them come to grief in out-of-the-way country places, to the embarrassment of poor actors and the loss of confiding boarding-house keepers. Nine times out of ten the profits of a theatrical enterprise must go into the pockets of the printer and the bill-sticker, for those æsthetic persons are far too much acquainted with the risks of the road to give much credit.

Are the theatrical companies in a conspiracy to make the fortunes of printers? If one may judge by eyesight alone, billing a town might rank with painting one red. On every available space gigantic posters, some with life-size groups of the principal blood and thunder scenes in the play, others with portraits more than life-size of some actor or actress, vie with each other in the outrageous amount of space they cover and the flaring nature of the announcements they make. It would be an interesting question, if it were possible, to find out, not how many people have been tempted to go to a certain play now being billed all over Brooklyn, but how many have been actually kept from going through seeing a ridiculous poster of a pig at full gallop bestridden by the leading actor, with an enormous head and little body, after the style of French caricatures. What sensible person, after seeing such an advertisement, would form any other opinion except that the play must be inane stuff. Perhaps it is not—it may be good, sterling, solid drama—real jam—but why tell the public the contrary? Why proclaim to the world that some rubbish about a runaway pig has something to do with it? We have become used to an impossible portrait with a patch over one eye, and now we are to have a runaway pig to support the dignity of the drama and lend grace to the actors' art.

Is it come to this, that the public care so little for the play that, without a blatant blare of trumpets and flaming flare of paper, they will not go? Or is it that the public is so stupid that without fifty square yards of scarlet and blue pictures, showing the villain of the piece unmasked and the spotless virtue of it married and done for, the crowd would mistake the play for the sarsaparilla man or go to the drug-store for Pilgarlic's Purgative Powders instead of the box-office? Managers must have some such idea or they would not condescend to outdo the sarsaparilla man in the way of big portraits and distance the pills in the bizarre attractions of double elephant in three colors to the profit of the color printer.

And then the taste of these posters, which may be seen a mile off! Why, when compared with the old-fashioned simplicity of a small hand-bill in black and white, as in vogue in France and England, one is reminded of the story of the colored preacher who expounded on the vanities of dress and said: "Shun de wanities of gaudy colors and stick to plain red and yellow."

To any thoughtful observer of the sights of the streets, the reflection must arise, Can this excessive, ridiculous—nay, outrageous—covering of the walls have any other effect than diminishing the treasury by the greater part of the printers' bill? And whether a judicious distribution of dodgers would not be a great deal more effective.

See-Saw.

Of all the ups and downs in this unstable world, there are none like the actor's and the politician's. To-day they are at the bottom of the tree, to-morrow at the top. The bough breaks, and flop! they are at the bottom again. Painfully they climb branch by branch; some safely ensconced in the middle may rest for a time secure; but the ambition to get ever higher stirs them to further effort, and again they essay to climb; leaving the firm bough for the slight and trembling shoot, they trust themselves to that fragile support and fall again. But that is not the worst. In their upward progress they must perforce pass over the heads of their competitors—perhaps their friends. *Vae victis* is the motto of all who would succeed, and their finer feelings of kindness and love must be blotted out. The ascent must be made even though we trample on the hearts of other strugglers. What must be the bitterness of those who are passed in the strife for fame; but, above all, of those who, having once grasped the glittering bauble, see it wrested from their hands by younger and more vigorous aspirants! Fancy the misery of a star actress who sees her laurels torn from her brow by her understudy—who, perchance, through the effect of sheer hard work is forced to lie back and see another fill her place, and fill it triumphantly—who must lie on her bed of pain and read in the papers that Miss So-and-so filled the part hitherto identified with her and that the audience was well pleased at the exchange. Had it been a stranger she could have borne it, but her understudy—her mere substitute—her *pis aller*! And yet what could the offender do? The chance of her life is offered to her—must she let it pass unimproved because her gain is another's loss? Must she remain in the shade because by coming out into the light she eclipses another? Not so. Life is but a game at see-saw; one goes up and the other goes down. Up to the temple of Fame, down to the depths of despair. Well, night follows the day; death is the end of life; there is top and bottom to everything except a soda-water bottle, and we must dree our weird.

The Edwards Benefit.

The following volunteers appear at Harry Edwards' benefit at the Star Theatre next Monday night: Robert G. Ingersoll, Mrs. D. P. Bowers, Mrs. John Drew, John T. Raymond, C. W. Couldock, Katherine Rogers, Miss Georgia Cayvan, Mme. Ponisi, Kyrle Bellew, Annie Robe, Osmond Tearle, Louis James, Marie Wainwright, Benj. Maginley, Dan Leeson, Joseph Grismer, Mathilde Madison, Leonard Grover, R. C. Hilliard, Helen Russell, Lillian Conway, Henry Peakes, William H. Rising and Richard Mansfield. Tony Hart, Frank Loser and Fred. Bryton act as reception committee.

At the Theatres.

George Clarke's "pictorial comedy drama," A Strange Disappearance, is arrant rubbish It makes no demand upon serious critical attention, and therefore it shall have none from this quarter. From a literary and artistic standpoint the piece is positively beneath notice. Did the author aspire to a high plane of excellence for his work, a notice of five lines would be sufficient for its demolition. But we are given to understand that Mr. Clarke's pretentions are decidedly modest. He wrote A Strange Disappearance simply for money making purposes and in the hope that it would hit the popular taste for sensational rot. This, then, is the question for the newspaper writer to answer. Our opinion briefly put, is that Mr. Clarke has failed cf his purpose; but his play, nevertheless, possesses the elements of financial success, and properly revised and re-arranged it should become an attractive card. In the shape in which it was presented at the People's Theatre on Monday night it was inexpressibly dreary and uninteresting. Such of the material as was good became, through clumsy handling, ineffective, and save for the plethora of variety features which were spread through the performance unsparingly, the large body of spectators found little to enjoy. To begin with, Mr. Clarke's play is well nigh minus a plot. What slender thread of story there is fitfully disappears from view at brief intervals and the observer is compelled to cudgel his brain unceasingly that the continuity may be preserved and the detached local sketches and bits of incongruous episode and trivial incident so liberally interlarded may be brought into connection with the general drift of the piece. There are inconsistencies without number and extraneous meanderings beyond computation. Even the title is mystical and inappropriate, for the strange disappearance to which it owes its origin occurred many years anterior to the beginning of the action, and the only strangeness thereinafter involved is the reappearance of the lost individuals. We have said that there is almost a total lack of plot, and that is a melancholy fact We can, however, supply some of the omissions and remove some of the perplexities by the free exercise of such imaginative faculties as our journalistic organization and training involve. Alfred Blackpool is a stock speculator and director in the Mutual Bank, combining some of the characteristics or peculiarities of those distinguished ex citizens of the metropolis, Messrs. Fish and Ward. He uses the bank's securities to sustain his operations, and from mingled motives of revenge and to throw the authorities off the right scent, he doctors the books of the cashier, John Mortimer, and accuses him of the peculations. Mortimer is sent to Sing Sing, serves his time and is discharged. Mrs. Blackpool has lost a boy and girl, the children of a former marriage. The husband, learning of the presence of one named Lucy, who has become a saleswoman at Simpson, Crawford and Simpson's, determines to get her out of the way and impresses Mortimer, who is an easily frightened person, into his service. At night he chloroforms the girl, carries her up to the Elevated railway at Sixth avenue and Thirty-second street, and lays her across the track. Mortimer discovers her, climbs a pillar of the structure and suspends the girl from the girders while two trains pass above. Then he causes the girl to be suspected of theft in the dry goods store and she is discharged. This unaccountable villain furthermore hatches and attempts to carry out a variety of evil schemes, levelled at Lucy and John, but the latter, of course, manages to frustrate them all, Blackpool eventually dropping out of the world by means of a trap laid for one of the victims of his extraordinary persecution. Incidental to this story there are introduced a kaleidoscopic collection of sketches of city life. There is an old Irish war veteran, who drives a cab; a negro who sings and dances whenever he can get the stage to himself; a German with a fatal weakness for falling prey to the snares of New York crooks; a pair of dudes, one of whom is a member of the Racquet Club and, beneath his insipid exterior, a man and a hard hitter; a bootblack, who mixes illiterate sentiment and gamin wit with his Day and Martin, after the manner of all the theatrical embodiments of these impudent street urchins; a member of "the Finest;" an Irish candy and peanut woman, etc , etc. Evidently the author intended to follow in Harrigan's wake, but there is only the intention apparent. Harrigan's crisp and humorous dialogue, his ingenious constructive skill and his symmetrical and consistent workmanship are utterly lacking in A Strange Disappearance. The outlines of it are pregnant with good opportunities for comic and dramatic effect, and the characters chosen are diversified and entertaining enough to engage attention, if properly handled; but the material has gone to waste, and coherence has been wantonly sacrificed to vague, loose and unimpressive departures from the main purpose of local melodramatic compositions. There is scope for realistic scenic pictures, but it is not utilized in the production at the People's. The more ambitious sets, such as the L Railway and Fulton Market, are the veriest daubs, having no discernible resemblance to the localities in question. A front scene in Act Two is roughly copied from THE MIRROR's supplement, "Union Square in Midsummer," but in transforming the season from the torrid time to midwinter the painter has completely altered the look of the Rialto and its environs. Our bronze friend, General Washington, bestrides his fiery steed in a most uncomfortable manner, and THE MIRROR building, which looms up in the foreground, looks as if it were a midnight mission instead of the habitat of the best and liveliest dramatic news paper in Christendom. With care and money judiciously expended, the scenery of this piece could be made a sensational feature. But ultimate success could not be gained alone by the development of this department—the dialogue and the plot must first be submitted to a radical and complete revision. The cast contains thirty characters. Mr. Clarke, who plays Mortimer, has one of the worst. Doubtless the anxiety he necessarily had experienced on the trial of his experiment handicapped his personal efforts, for it cannot be denied that he gave a very feeble performance. Mortimer as a hero is a failure. He is wanting in all the heroic attributes, manifesting weakness, cowardice and a currish spirit in almost every case where the reverse qualities should naturally be expected. Fortunately, there is not much of the unfortunate cashier in the play, and he relieves the audience of his undesirable presence for a whole act and the greater part of another. F. McCulloch Ross as Blackpool was the embodiment of arch-villainy, melodramatically considered, from his scowling brow and sneering upper-lip down to his nonchalant pantaloons. Mr. Ross probably viewed the character as the prototype of that in Adonis played by Mr. Gresham, for he performed it in the same polished way, and only needed an arsenal of dirks and derringers under his waistcoat to make the imitation complete. Eugene O'Rorke was very conventional as Tom Reilly, the Irish vet., who spouts illigant sintimints with a moighty foine brogue, and divides his time equally between engineering a "night-hawk" and succoring innocence and beauty in distress. The German, Fritz, as represented by J. W. Grath, appeared to amuse the spectators—J. E. Henshaw's negro variety songs and breakdowns certainly had that effect. Sedley Brown doubled parts neatly. W. F. Blande's sketch of the dude athlete was a clever bit, but Evelyn Granville was awkward and ill-at-ease as the other slim. The admirers who sent magnificent floral trophies over the footlights to her when she had finished singing a topical song very badly, placed the actress in an absurd light. Fanny Rice did Skeezicks, the bootblack, nicely, and there was a touch of natural pathos in her scene with Mortimer on his return from prison that struck a responsive chord in front. Henrietta Crossman gave Lucy a performance as colorless as the part itself. The old Irishwoman, Maggie, was humorously portrayed by Ada Boshell, whose lullaby sung in Act I. was several times encored. May Roberts was exasperatingly inaudible as Mrs. Blackpool. A Strange Disappearance holds the stage of the People's throughout the week. Next Monday Barry and Fay appear in their amusing chestnut, Irish Aristocracy.

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On rather short notice, Frank Mayo brought his company to the city and opened in Nordeck at the Lyceum Theatre on Monday night. It would seem that no better theatre could have been selected for the production of this admirable play, and there could be no doubt of a successful engagement were not the time approaching for the hegira of fashionable New York to Summer resorts. Nordeck is not a stranger to New York. Altogether it has been presented here for two months—three weeks at the Union Square in hot weather and five at the Third Avenue in the early Fall. Neither engagement was surrounded by propitious circumstances. The character of the play was rather too exalted for the East-side clientele. Still, both engagements were pronounced artistic successes. The audience at the Lyceum on Monday night was large and of the discriminating quality. Not a point was lost in the unfolding of the story, and applause was judiciously bestowed upon principals and subordinates alike. While never very demonstrative, the audience displayed a great deal of quiet enthusiasm, and the recalls were numerous and always in the proper places. The cast has been somewhat changed since the drama was last presented here. Whether these changes are for the better is matter for discussion. Let us consider Alice J. Fischer in the part of the Countess Zulieski. She is a novice, and yet the average theatre-goer would not discover it. While in the little details of stage art she might suffer by comparison with her experienced predecessors, certainly in dramatic force she did not fall behind them. As the elderly Countess Miss Fischer sacrificed youth to make-up, and looked the part as well as acted it. She is a young woman of twenty two, and is a recent graduate of the Lyceum School of Acting. This is said to be her first speaking part in a regular dramatic company. W. H Murdoch made his first bow in New York as Fabian, the Tutor. His methods are somewhat different from those who preceded him in the part, He did not make all that was possible of the role—erred on the right side, so to say, in playing it quietly—almost too quietly. Nevertheless, his scenes with Margaret, his sweetheart, created much merriment. The latter part was winsomely portrayed by Alice Lorimer, another Lyceum graduate. She is a promising young actress. That Frank Mayo is a painstaking and studious actor, no one will deny. That he is an enthusiast in his art is equally true. He has persevered in the presentation of Nordeck in the face of continual financial loss. The artistic success of the play has been conceded even where the box-office returns were the most meagre. A short six months ago a turn came in the tide, and, unless all signs fail in the next few seasons the actor-author will gain the reward of his perseverance and unbounded faith Thus much preparatory to a brief review of Mr. Mayo's performance of Nordeck. The actor has a fine physique; in make-up he is picturesque; the stride of the stage is child's play with him; he can pose gracefully; his entrances and exits are made with dramatic effect:—but his speech is disappointing for the most part—being rapid and "choppy." His speeches are oftimes difficult to catch in their entirety, and therefore fail to produce the proper effect. Let us take up one exception When the Polish conspirators are confronted by odds, Nordeck, pretending not to know their purpose, and falling in with their excuses, exclaims, "Come, gentlemen, we will hunt together!" This sentence is uttered with deliberation and force, and puts an exclamation point to a strong dramatic climax. Whether Mr. Mayo can mend his delivery, or believes that it needs mending—that is a question. He certainly has his say as to how his support shall comport themselves, how they shall deliver their lines; he is master of the field, if not the situation Let him pay a little attention to the beam—not very large, it is true—in his own eye. As to the remaining characters in the play, those of importance may be passed in quick review, for all have been considered before in these columns. Kathryn Kidder still remains a charming Wanda, as she was at first. To determine Miss Kidder's status, she must be seen in some other role. A musical voice, a lithe, willowy figure and flowing hair are not everything. J. H. Taylor's Witold, the splenetic, rugged but honest German, is the same capital performance as ever. He moved the audience at will—to applause or laughter. Edwin Mayo appeared in the dual role of Prince Leo and Ladislaw. In the former he was overweighted; in the latter he was excellent. George F. De Vere continued his conventional performance of Count Morynski. J. R Furlong played the part of Vogel, the detective, with good effect. The fine scenery was that used in the former New York productions. It had been stored away until this engagement

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A large and enthusiastic audience greeted Joseph Murphy at the Windsor Theatre on Monday night. The popular Irish comedian holds a warm place in the hearts of East-side theatre-goers. He appeared as Larry Donovan and Shaun Rhue in the play of the latter name. The supporting company was of general excellence. Belle Melville was very bewitching as Kate Donovan. Ella Baker met with much favor as Tim, the orphan. Next week, Baker and Farron in A Soap Bubble

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The Wallack company drew a large audience to the Grand Opera House on Monday evening, when they gave the favorite bill, Home and A Happy Pair. Mr. Wallack was heartily welcomed as Colonel White, and Messrs. Gilbert and Edwards were not far behind in the matter of an enthusiastic reception. Miss Robe and Mr. Bellew played Mrs. Houghton and her spouse very enjoyably. Next week, Mr. Gillette and The Private Secretary company are to fill an engagement at this prosperous establishment.

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McNish, Johnson and Slavin's Minstrel party moved into the Union Square on Monday and kept a large audience in the best of humor for two hours and a half. The engagement of this clever company bids fair to prove decidedly remunerative.

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Uncle Tom's Cabin is popularly supposed to have long and snowy white whiskers growing all over it; nevertheless it is drawing very well this week at the Third Avenue Theatre, with Mrs. G. C. Howard as Topsy and a variety of interesting plantation features judiciously interspersed to add the element of diversity to the great moral drama. John A. Stevens will be seen here next week in Passion's Slave.

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Thatcher, Primrose and West's Minstrels continue to draw potently at the Bijou.—Next Monday Messrs. Miles and Barton will bring forth The Bridal Trap, their edition of Audran's latest and much sought opera.—Prince Karl goes smoothly along at the Madison Square. Mr. Mansfield claims to be playing to considerably more than his expenses.—The last week of Lydia Thompson's successful engagement at the Fourteenth Street Theatre finds the attendance steadity good. New features were introduced into Oxygen on Monday night.—Rosina Vokes' stay at Daly's is a pronounced success. We are glad to learn that this clever little actress and her company are to play an extended engagement at the Standard next season.—Crowds flock to the last-named house to laugh until they're tired at the funniments of A Tin Soldier. The farce is a veritable go.—The Corner Grocery is still attractive at Tony Pastor's Theatre.

The Musical Mirror.

Erminie has caught the public taste, and the Casino is filled every night. Daboll has made a bit rs Ravennes—which is Robert Macaire—and Frank Wilson has shaped Cadeaux—which is Jacques Strop—to fit himself, and is therefore very funny. The music is tripping and goes trippingly, and the stage setting would make a far less operatic piece pleasant to the eye as the band and chorus do to the ear. Erminie will "fight it out on that line if it takes all Summer."

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At Wallack's the Don Cæsar of the McCaull company goes very well, both as regards the music and the acting. There is a pretty swing to many of the numbers, and the artists let no chance slip to make the most of their work, nevertheless. The new version of Audran's Serment d'Amour is in preparation and will be given on Saturday. We hear golden reports of the beauty of this operetta, which is said to excel The Mascotte in both book and score. If so, it will be a success.

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Another version is to come out at the Bijou Opera House, with an adaptation by Sydney Rosenfeld, who promises not to say a word about "poker" and "politics." We are glad, very glad, for Rosenfeld can write charming lyrics and bright dialogue when he likes.

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Ixion, at Koster and Bial's, has hit the frequenters of that pleasant resort in the right place. Music, fun and frolic pervade the atmosphere and the people are happy.

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Pepita, with its pretty melodies, chiming choruses and rich orchestration, has left us. Messrs. Hill and Solomon, as a parting present, gave us a charming ballad called "Louise Bower," which proved, as we predicted, a brilliant success—equalling, if not exceeding, that made by the celebrated "Silver Line" of the same composer. Mr. Hill's words are tender and full of meaning, which Solomon has well caught the spirit of and translated into harmonious numbers. We particularly admire a bit of charming contrary motion in the accompaniment, which is indeed a masterpiece of counterpoint and orchestration. The ballad was beautifully sung by Lillian Russell, whose peculiarly sympathetic voice found itself suited to a nicety. A new aspirant, Bella Thorne, played the part of the duenna schoolmistress in place of Alma Stanley, and made a most favorable impression, pleasing the public, the manager and the composer—a difficult task after such a finished performance as that of Miss Stanley.

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Mme. Ella Baldanza will give a concert at Music Hall, Orange, N. J., on Wednesday evening, June 2 Mme. D'Arona, Signorina Mattei and Signori Spigaroli and Orlandini will assist. The first act of Il Trovatore will be given, together with a number of English ballads.

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The roof-garden concerts at the Casino are very pleasant, especially on warm nights Rudolph Aronson's band is excellent, his selections judicious and the effect very agreeable.

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The incidental music for the new piece by James Schonberg, Not One Word, which will be acted at Knowles and Morris' Grand Opera House, Brooklyn, on Monday next, has been composed and arranged by Fred. Lyster.

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Max Vogrich, the pianist and composer, will shortly go to London to produce his concerto for pianoforte and grand orchestra.

Brooklyn Amusements.

Louise Litta's first real serious bid for public favor in the play of Chispa was made last Monday evening at the Lee Avenue Academy of Music in Brooklyn. It was about six years since the play had been seen in this neighborhood. About that time Marion Elmore tried it at the Fourteenth Street Theatre and it was a failure. In its revised shape and with its new name, last Monday evening it created a more favorable impression, though its success was by no means great. The star accomplished most of the success. The play, however, has some merits, and with a really good all-around company it is very likely to please. It is a mining camp piece. Zeke Stevens is boss of the community, a civilization hater and loves Chispa. The latter is the child of a murdered woman, and somebody else is enjoying her fortune. The son of her mother's murderer, bent on restoring her fortune to her, and an unscrupulous adventurer, desirous of securing the fortune by marriage, also love her. In fact she is loved by everybody, including the audience. The unravelling of the plot is common place and all ends happily. Louise Litta reminds one strongly of Minnie Palmer five or six years ago. She is just as pretty, and does an exhibition of scarlet hose during a castanet dance that won her an excited recall. Her banjo solos were much applauded also. As an actress she is pleasing when she does not laugh. Her supposed outbursts of merriment are artificial. She wore several very picturesque and becoming costumes. Ralph Delmore, as Zeke, acted intelligently. He pitched his voice in the guttural key, and in trying to hold it there became almost tame in action. He roused himself in the third act, however, and was quite effective in a pathetic and heroic situation. Joseph Wilkes' Doc Jones, an idle dog of Bachelors' Gulch, where the scene of the play is laid, and Zeke's firm friend, was the best played part of the performance. Josephine Bailey and Kate Fletcher did all that could be done with secondary parts entrusted to them, but the remainder of the cast had no opportunities, except to walk on and off, which they did in the regulation order. The scenery was very pretty.

The Private Secretary was at the Brooklyn Theatre to the delight of a large number of people. At the eleventh hour Helen Corlette was substituted for Maude Giroux in the part of Eva. The cast included William H. Gillette and M. A. Kennedy. The play went with bustling vivacity and pleased immensely. It was the company's second engagement at this house this season.

Milton Nobles and his Love and Law were at the Grand Opera House. The audience was of good size. During the performance a lady got exceedingly worked up over the sufferings of the heroine in the Italian's den, and threw Mrs. Nobles a bouquet. Barnum, who played Giovanni, picked it up and threw it aside. The bouquet-thrower's escort thereupon yelled at Barnum to put down the flowers. It created a little ripple of excitement, and added liveliness to the entertainment.

Manager Louis A. Phillips, late of the People's Theatre, opened on last Monday evening a "pavilion" at Montrose and Union avenues at cheap prices. The Martinetti Brothers and the old time pantomime, Jocko; or, The Brazilian Ape, were the principal attractions. The rest of the programme was of the variety kind. The attendance was fair.

James Harrison and W. H. Stuart began a series of twelve performances at the Standard Museum on last Monday afternoon in Ten Nights in a Bar-Room. The attendance was fair and the enthusiasm great. A special company also appeared.

The emotional had possession of the stage of the Grand Museum also on Monday afternoon. Louise Arnot did the harrowing in East Lynne, and, judging from the app'ause, did it most satisfactorily. The Two Orphans, Leah the Forsaken and The Little Detective were announced as the other dramatic attractions of the week.

The Lillie Allyn Japanese Minstrels and Burlesque company and another corps of entertainers known as Gus Hill's Big Specialty company are filling the last week of the season at Hyde and Behman's Theatre, where the audiences are uniformly large.

NOTES.

The Philharmonic Society has had its annual accounting, and there is only $2,000 surplus, as against $9 000 at the close of the season of '84-'85. It is estimated that new music acquired during the season of '85-'86 and other property increases the clear assets by $5 000.

Manager Holmes, of the Standard Museum, says business has not been good during the past six weeks. It dropped off all of a sudden about April 1, previous to which date it was excellent.

James H. Smith, of the Park Theatre, has just finished splendid copies of two bronze gas stands owned by the late William H. Vanderbilt, and among the richest ornaments of his palatial home. They stand eight feet high and are capped by five burners each. The only difference in appearance between the copies and the originals is that two large bronze rings near the bases of the stands are merely held in hooks instead of lions' mouths. They are intended for "props."

Messrs. Theall and Williams, of the Novelty Theatre, have signed over their lease to Jacobs and Proctor, and the house will be placed on the latter managers' cheap-price circuit next season. They will play dramatic attractions. Charles G. Allen, late manager of the People's Theatre, will have charge of the business.

Cora Tanner (Mrs. William E. Sinn) is at her Summer residence on Staten Island, resting prior to her departure for San Francisco, where she opens in Alone in London next month. Mrs. Sinn is continually studying new business for her play, and many of its scenic innovations for next season are due to suggestions made by her.

About 450 members of the Twenty-third Regiment, N. G. S. N. Y., attended Harrigan's last performance of The Leather Patch at the Grand Opera House (May 22). Each man wore a leather patch over the left eye. A regular programme of hurrahs and interruptions had been arranged, and the affair lacked in a great measure the element of spontaneous admiration; but the noise was there all the same, and many of the greetings had the ring of genuine friendliness. Those who were particularly noticed were Harrigan, Mrs. Yeamans, Annie Lee, Bradley, Wild, Collyer and Dave Braham. Merritt, Sparks, Fisher and Ray were also noticed.

John F. Rhodes, violinist, is announced for a benefit on 28th. Henrietta Beebe's name appears among those of the volunteers.

Manager Bruce, of the Grand Museum, will benefit on June 7. All the signs point to a large success.

The regular season at Hyde and Behman's well conducted and very successful vaudeville house closes May 29. The 31st has been set aside for a benefit to Henry W. Behman, the treasurer, and James Hyde, the business manager of the house, and brothers of the managers. They are both deservedly popular. Over fifty of the best known performers in the variety profession have volunteered, and the programme is certain to be very entertaining.

The Giddy Gusher.

One of the most pernicious institutions of this blooming country is the detective agency business. To begin with, it is an impossibility for a man of any nobility of character or integrity of purpose to drift into the sneaking ranks of the detective force. If there's any soul in the man—if there's any high-mindedness in the cuss, he will get to bottling beer or washing milk-cans before he will hang round as a woman watcher, or, under the guise of friendliness, wring committing secrets from wretched criminals. I read of this individual McCullough in St. Louis forging a check by the direction of the District Attorney, getting into the prison with this Maxwell, and spending weeks prying into his confidence and getting evidence against the murderer.

Of course McCullough got a confession of wilful murder from Maxwell—he never would have left the job without one. Catch a detective allowing he hadn't detected all that was expected of him and a little more! There's no doubt about the Maxwell murder. It was a crime committed for money, after due deliberation, but the rascal isn't much worse than the sneak who personates a thief to get into a murderer's confidence and then trumps up so diaphanous a yarn as the St. Louis man has.

* * *

Maxwell, after months of preparation and counsel, has arranged a life-saving story. Under no circumstances could he be benefited by admitting he killed Preller with malice aforethought, and this "Confession No. 2," in all the papers this week, should put the detective business very much in the shade. It's a confession of weakness on the part of the District Attorney to aid and abet any such proceeding, and it should be a warning to the world to avoid the employment of professional detectives. If McCullough had come out of his silly escapade as a bogus criminal and admitted Maxwell had told him nothing, had stuck to his original story, and adhered to the version given to the public, it would have been a very reassuring result, and a recommendation the detective business sadly needs.

* * *

The methods of the detective are very simple and straightforward. We'll say Mr. White is jealous of his wife, and suspects her of undue affection for Mr. Gray. He engages a detective, and that official's first work, on finding that Gray has more money than White, is to see Gray and tell him how much White pays him and how much more he will take to protect Gray and hoodwink White. Let Mr. Green get a hearty dislike for Mr. Brown and seek to do him an injury; go to a detective agency and state that he would like to fasten arson, bigamy or burglary on the offending Brown. If Greene has got sufficient boodle, the detectives will detect more crime in a month that Brown has committed than Sing Sing let loose could perpetrate in a year.

* * *

A well-known actress in this city some years ago aroused the jealousy of her husband, and that sharp individual put a detective on her track. The lady caught the haunting man almost immediately. She sallied forth for a walk or a shopping tour. There was Mr. Man like a shadow. He followed all one afternoon, and finally, quite broken up by nervousness, she came to see me.

"Come to the window and see the wretch," said she. And sure enough, cooling his heels, watching some telegraphic repairs with interest, there was the whelp of a detective.

"Give me your hat and coat," said I. "You take a much-needed rest, and I'll give that lad a rattling afternoon of it."

Ten minutes later, with madam's big seal dolman and fur cap, I was boarding a Sixth avenue car and my victim was climbing on in front. Off at Twenty-third street and on a bobtail, over to Third avenue; down Third avenue to Eighth street and across town to Bleecker; up Bleecker and by back streets clean to Fulton. Laughing myself sick behind a little blue veil, I struggled into a Fifth avenue stage and went to the ferry. In the ladies' cabin, when the detective was watching me like a cat, I deliberately untied my veil and displayed the awful face of the Gusher. I paralyzed him. He didn't have the strength to escape as I walked over and demanded his object in persistently following me into half a dozen cars and stages.

Of course he disclaimed any such intention. Then I came down on him like locusts on a Kansas town. He was a wretched, headless creature, and I got the whole story from him in ten minutes. He was making a report every day to the misguided husband of every move the wife made. In no time he consented to doctor the accounts for $2 a day—he got $5 from the husband. Every afternoon at 5 he called on me for a week, and the wife and I cooked some of the gayest time tables that ever a jealous man was run on.

* * *

At the end of seven days, when we were $14 out, I went to the office of Mr. Husband.

"Your wife is annoyed by a man following her," said I. "She don't move an inch but this Lothario tags. She has spent every afternoon this week with me at my house, and this man has hung round my premises. She's afraid to tell you, but I think you ought to know it."

"Every afternoon with you?" stammered the man.

"Every afternoon. [This statement was entirely at variance with the time-table.] She's there now, painting lilies-of-the-valley on a porcelain plaque, and she all the while the innocence of which those flowers are the emblem, while the wolf is at the door."

The husband turned pale. "Come up town and investigate this thing."

Off we started, and, of course, found no man outside, for he'd been off duty for a week; but inside, in a white wrapper, daubing away at the injured lilies, there was the guileless wife.

"Stay to dinner," said I.

And he did. Just before it was announced, I had to go to the basement to prime and cock the detective. "Ten o'clock she went to Brentano's—there 20 minutes; thence to picture show on Twenty-third street—there till 12:10; came out with tall, blond gentleman and walked to Delmonico's; from there at 2 she went home; came out at 3:15 and took stage to Twenty-third street and Broadway; overtaken by blond man on the block below and in his company took cab at Madison Square and drove to Casino in Central Park. Dined there in the bay window at 6 and drove home in same carriage with the sandy-haired gentleman at 7. Expenses: 40 cents, car fare; $2 for cab to follow to Park."

This was the document I dictated and the man wrote.

The $2 40 pleased my sneaking friend. I always chucked in liberal expenses. He read it over with satisfaction.

"You're fly," said he, patronizingly. "You kin play 'im all Winter this way. This sorter leads him on—he's sure he'll make a landing pretty soon."

"He will," thought I, "and I guess he'll land on you."

I put the doomed cuss out the basement door, and went up smiling to tell my cooing turtle-doves that dinner was ready.

* * *

We passed a refreshing season. I made myself loved by my gentle, childlike demeanor, and Maria told me that her husband said I "was the truest friend she had, and such an open, frank nature that one could read every thought in my truthful, honest eyes." Oh, I love to deserve such tributes and I was much affected at the dear fellow's opinion.

At nine he had an appointment at his stables with a man. We knew the man and he excused himself for half an hour.

When he shut the front door we fell on each other's necks and prayed we might have strength to surmount all difficulties. He returned at ten with his hand done up where he had hurt it on the stable door, and Maria and I knew that one blamed sneak had got his deserts. And we were even on one member of the detective agency.

A lady said to me the other day: "We suspect the cook of stealing and my husband is going to send up a detective this afternoon. What would you do if he comes?"

"Provide yourself with a teakettle of boiling water and scald him on general principles," answered I. The woman thought I was a trifle off, but she didn't know the gang as well as I, or she'd seek the suspected cook's protection the minute a detective rang the bell.

I haven't the slightest objection to their hanging brother Maxwell. He richly deserves it; but don't pull the string any tighter from any evidence given by a detective, I beg of you, dear St. Louis citizens.

* * *

A country paper a little while ago gave a synopsis of the opera of Trovatore and wound up by saying: "We can confidently predict a very creditable future for Mr. Verdi. This is a very promising work, and will, without doubt, bring him into immediate notice."

The *World* says this morning that "Agnes Herndon does very well as Belinda, and we shall soon hear of her in something else." And is it for this she was a Farmer's Daughter years and years? Was it for this belittling paragraph she has struggled with the emotional drama since 1876?

My soul, my soul, these papers! How mixed they do get things! I wrote the other day of Roscoe Conkling and his pet curl being present at Joe Howard's lecture. I said the pet curl was scant of hair and very white. The compositor set me up as stating that "Roscoe and his pet cat, scant of hair, etc., decorated a box at Wallack's." Ye gods!

THE MIRROR daisy always prints c-l-ever clean. And when an "obscure clergyman" was mentioned he kindly called him an "obscene." These errors can be forgiven, but when a critic tackles a subject as well known and generally understood as Herndon, and predicts that she will yet play some other part than the one in Engaged, with which she is wrestling in Harlem this week, it is truly funny.

* * *

I must close this communication, for my boat is on the shore and my yacht is in the bay, and with Ko-Ko and his Yum-Yum I'm a-going far away, getting back Saturday night to see McCaull's new venture, of course.

Do you know, I rather regret Don Cæsar? It was a nice, clean, tuneful, coherent opera, and for the life of me I can't see why it didn't catch on. Perugini did some very clever character work in it. I don't recall more picturesque, romantic acting than his in Don Cæsar. It was, next to the exquisite in The Merry War, the best thing I ever saw him do in comic opera, and the two characters, so entirely dissimilar, stamp the gentleman as that rarest of all birds, a tenor who can act as well as sing.

True, Don Cæsar didn't give my Hopper a big opportunity, and unless my Hopper has a big opportunity I am not happy—for that reason, peace to Don Cæsar; long life to The Crowing Hen!

I'm afloat till Saturday, then, and so full of maritime intelligence that you may consider me a shipping guide as well as your

GIDDY GUSHER.

London News and Gossip.

LONDON, May 13.

It is not often that the Grand, a minor North London theatre, is, as it was on Friday last, literally srammed by an audience dressed for the most part like the late lamented Mr. Villikins' Dinah, "in gorgeous array." All these fashionables and brilliants, many of whom were glad to get even a seat in the gallery, had gathered together to see Shelley's tragedy, The Cenci, then performed (thanks to the officiousness of the Shelley Society) for the first time on any stage. The Shelley Society, like the Browning ditto, is chiefly made up of homuaculi and epicene "blue-stockings" whose mission in life seems to be to tack themselves on to the skirts of great men. They profess to expound the "Master's" meaning, as though people all were like poor H. J. Byron's Sir Simon Simple, who didn't object to reading, if he "had someone to explain it—to tell him what it all meant, you know." The Browningites have busied themselves a good deal in this way lately, especially at one another's houses on Sunday afternoons. But finding, I suppose, that Browning, although pleasantly obscure, was not "fleshly" enough, some of the Browningites formed themselves into the Shelley Society, and invited Bard Browning to see their first show last Friday, which also happened to be Browning's seventy-fourth birthday.

Judging from the S. S.'s initial choice of a play, the shades of dead and gone poets and the substances of living ones will have occasion to dread the patronage of such like societies. The S. S. aggressively professes to revere its "Master's" memory, and shows its reverence by selecting a work so revolting in its story that our licenser of plays would not hear of its being given in the ordinary manner, but only as a private performance, with no money taken at the doors.

The honors of the acting fell to Alma Murray, an intelligent young actress, who is always terribly in earnest. She was the Beatrice, a character designed by the author with a view to suit Miss O'Neill, the beautiful and gifted tragedienne of some three score years ago. Miss Murray (who, by the way, has rendered good service in the Browning performances) made a big stride in her art by her acting of Shelley's heroine. The pity of it was that such ability should have been wasted on so useless a play. Hermann Vezin was the Count Cenci, and his acting, as might have been expected, was sound and scholarly.

But the Shelley Society has mainly distinguished itself by its publication of a little Green Book setting forth the the "argument" of the play and describing, with somewhat redundant detail, the precise nature of the crimes of which history accuses Count Francesco Cenci. All sorts and conditions of newspaper writers have shed ink to denounce this offence not only against good manners, but even against common decency. Hence the Shelley Society is now notorious and the little Green Book is in greater demand than ever.

The matinee season has set in early this year, and is already raging with unusual severity. This week we have already had four, without counting the regular afternoon performances at certain houses, and the cry is still they come. These shows are more tolerable and to be endured when they are organized for the benefit of some popular player, for then a vast assorted programme is sure to be provided. "Matineering" is now, indeed, quite a fashionable amusement among us, and is much affected by the light and leading of *the* profession. The company is a bit mixed perhaps sometimes, but this has its compensations, for the chorus-girl and mash element imparts life and color to what might otherwise be unduly high-toned, not to say depressing. We started on Monday with Violet Cameron's benefit at the Avenue; then on Wednesday there was Fred Leslie's at the Gaiety, when David Garrick formed a prominent item in the bill, and David Garrick's real original old armchair (as per affidavit) was kindly lent for the occasion by the committee of the Green Room Club; also on the same afternoon, at the Vaudeville, we had a new Lady Teazle in the shape of Miss Kitty Vaughan—and a very charming shape, too, which nobody can deny; and then, to crown all, the dramatic students have to-day broken out in a fresh place—the Royalty, to wit—and have disinterred from the dust of ages a play called The King of the Commons, which was written by a stage-stricken clergyman in the long-ago, before some of the present Church and State guilders were born or even thought of.

Of this batch, fair Violet's matinee is the only one likely to interest folk on your side, inasmuch as she played the piece she is going to bring with her when she comes over to see you presently. This is a three-act opera bouffe entitled The Commodore, music by Offenbach, words by Farnie and Reece. It turned out to be an old friend with a new face, and is, in fact, a touched-up version of The Creole, which Albert Millaud and Offenbach did for the Bouffe Parisiens in 1875, and which, being Englished by F. and R., was produced at the London Folly, now Toole's, in September, 1877, and being found to drag in its original form, was eventually compressed into a single act. The story is simple enough, and is not without humor. The Commodore is a fiery old sea dog—French, of course. He has a daughter, Antoinette, and a nephew, Rene, and, not knowing what to do with them, he commands them to marry each other at once. But Antoinette loves Frontignac, a little notary, and Rene loves Zoe, a big Creole; and whenever the Commodore has particularly set his heart upon carrying any project through, his Port Admiral is sure to fire three guns as a signal that he (the Commodore) must go on board his ship at once. So Rene alters the marriage contract, and Frontignac takes his place and marries Antoinette; but presently the Commodore turns up with Zoe, and they have to pretend that Rene is the husband. The complications which then ensue are particularly opera bouffe-ish, and all concerned have a high old time. Eventually each Jack gets his appropriate Jill, and all ends happily.

When this piece was played at the Folly nine years ago, John Howson played the Commodore. His song about "The Warbling Cobbler" was one of the funniest things I ever heard. Kate Munroe was the Creole, Zoe, and Violet Cameron played Antoinette. Violet has now cast herself for the dashing Rene, and looks the part. Antoinette is played by Madeleine Shirley, a handsome young lady with a pleasing voice, and Comelie D'Anka (the old time heroine of the pocket-pistol) makes a most imposing if somewhat mature Zoe. Lionel Brough's humor as the Commodore is of a somewhat ponderous type, and we hear nothing about "The Warbling Cobbler;" but Arthur Roberts as the little notary is screamingly funny. The music is bright and tuneful, and if not absolutely in Offenbach's best vein, is certainly by no means in his worst. La Creole was, I believe, the eighty-first of the series of eighty-nine operas or operettas for which this most prolific composer is responsible. I should say that The Commodore will be popular, both here and on the other side.

Two comic operas in one day might be considered too much of a good thing, even if they were both good. When one of them is very much otherwise, the state of him who has to endure both is so much the less gracious. The Lily of Leoville, which took a trial trip at Birmingham last week, was produced at the Comedy on Monday evening. It took four people to tend this Lily and to get her ready for public exhibition. These were Ivan Caryll, the composer; Felix Remo, who did the French libretto; Alfred Murray, who did the English dialogue, and Clement Scott, who furnished the English lyrics. And yet, after all this attention, the new comic opera did not succeed. The reason is not far to seek. The music, which was said to be lovely, is merely tuneful and reminiscent, the dance measures alone showing any special brilliancy. Caryll, who is a young Belgian, has a good memory and can assimilate gracefully. But, then, all the new music nowadays seems very much like what we have heard before. As for the story, there is none worth mentioning. It seems to me as though the librettist had taken an old French melodrama and carefully squeezed out all the blood, the thunder and the backbone, and dropping in some songs and dances, served up the result as comic opera. They have certainly avoided the dropping in of any humor which might have given it a vertebrate reason for existence. The dialogue consists of equal parts of bald drivel and balderdash—or would do so but that there is no dash about it at all. The only people worth mentioning in the cast are C. Hayden Coffin and Mlle. Agnes Delaporte. The grand stage management which Richard Barker has lavished upon the piece is worthy of a better cause.

C. Scott's lyrics have been bountifully buttered by the London press. This is perhaps natural, as nowadays nearly all dramatic critics write plays, and—but no matter!

Charles Wyndham's new piece, The Circassian, is to be put on at the Criterion next Saturday night. The volatile Charles will play the lead, which his name is Schamyl. This piece is founded on Blavet and Carre's Voyage en Caucase, which was done at the Paris Renaissance in November, 1884 — Willie Edouin has bought of Maurice de Verney, a minor actor at the St. James', a farcical comedy adapted from Clairville's Ma Niece et Mon Ours. An English version of this, by Henry Herman, was done at the Folly some years ago under the title of My Niece and My Monkey.

Uncles and Aunts is the [illegible] Lestocq and Everard's farcical [illegible] Mr. Overton has taken over [illegible] Square Theatre.—Helen Barry [illegible] more like Helen of Avoirdupois [illegible] Troy) is doing Led Astray at the Royalty [illegible] Thursday evening. She will produce two new pieces. One is a drama called The [illegible] of Virginia, the other a one-act piece entitled Houp La!—On Thursday morning David James will have a benefit matinee at the Gaiety. He will appear as Tweedie, in Albery's two act comedy, Tweedie's Rights, which was done at the Vaudeville about fourteen years ago. It is James' best character to my thinking.—Love's Martyrdom, a new one-act tragedy by A. C. Calmour (who used to be W. G. Wills' secretary) will also be on the bill. W. Yardley and "Pot" Stephens are to have a matinee at the Gaiety on the following day. They will offer, among other things, a new one-act drama from their own pens. It is entitled Hand and Heart.

GAWAIN.

Professional Doings.

—John T. Craven has joined the Redmund-Barry company.

—Elliott Barnes has written an Irish comedy for Pat Rooney.

—Harry Miner and a party of friends are in the interior of the State on a fishing trip.

—C. G. Craig is in Chicago, where he would like to hear from managers bound westward.

—Some people go to the theatre in dress-suits and others in street cars.—*Western Exchange.*

—Anna Langdon is re-engaged by Edward Harrigan for next season at the New Park Theatre.

—Next week, in this city, Baker and Farron close season and their fifteen or sixteen years' partnership.

—Hugo, a play which is the property of Elsie Barnes, will be produced this week in Middletown, Ct.

—Mr. Baker, of Baker and Farron, will stick to Cris and Lena next season. He has strong faith in it.

—The McN., J. and S. and the T. P. W. Minstrels are having a fortnight's friendly rivalry in the city.

—The French Opera House, New Orleans, is for rent. The Merchants' Mutual Insurance Company in that city invite bids for the lease.

—Stanley Macy's company, in The Kindergarden, will shortly close a successful season of thirty-seven weeks. Next season will open on Sept. 8.

—Rooms in Adelphi Hall, Fifty-second street and Seventh avenue, are for rent for rehearsals. The facilities are excellent and the terms moderate.

—Woolf Marks conducted the vocal music for Mary Anderson's engagement at the Star Theatre last week. He sang in the chorus of As You Like It.

—During Helen Dauvray's absence in Europe her business will be attended to by William R. Hayden and Walter E. Hodson. The latter is her secretary.

—The stage children of this city will have an outing at Peacock Lawn, Central Park, on June 20. The Park Commissioners have tendered the use of the grounds.

—Genevieve Lytton is disengaged for next season. Miss Lytton has been playing Juliet, Ophelia, Sebastian (Twelfth Night), Queen (Richard III.) and other standard roles.

—M. H. Rosenfeld and Kenneth Lee have written a three-act "topical burlesque" for Adah Richmond. It will be produced at the People's Theatre next season, and will then, if successful, tour the principal cities.

—Thomas Martin, leading singing comedian, is at liberty. Mr. Martin, who is the youngest actor in his line on the boards, is about to close a very long and successful tour with Adelaide Randall's Bijou Opera company.

—The following are the principal members of the company engaged to support Rose Levere, who opens at the Lee Avenue Academy, Brooklyn, E. D., next Monday night: Alexander Salvini, Hudson Liston, F. A. Tannehill, Harry Pratt, L. F. Rand, Gussie De Forrest and Laura Johnson.

—Joseph P. Hill has secured the management of the Park Opera House at Erie, Pa., for next season. Mr. Hill has been C. O. White's assistant manager at the same house during the present season. Having had twenty years' experience as a stage manager, he gives personal supervision to the staging of plays. Hd will try to secure for Erie a stronger line of attractions, and has already booked Barrett, Rhea and Janish; also several leading opera companies, including McCaull's

—H. C. de Mille, of the Madison Square Theatre, will probably produce his new railroad drama in four acts, entitled The Main Line, at that house during the Summer. In the play will be given numerous realistic scenes of telegraph offices in working order, railroad depots, moving railroad trains filled with passengers, and many other mechanical devices, in the construction of which Mr. De Mille is being ably assisted by Mr. Barnard, the inventor of the revolving house in Mestayer's We, Us & Co., and other stage devices.

—The Boston Theatre has been leased to Charles A. Watkins, manager of Ada Gray, for the Summer season. Mr. Watkins says he will open the house on June 7, and that during the Summer it is his intention to play good dramatic and comic opera combinations at popular prices. Prior to the opening of the house, extensive alterations and improvements will be made in it. Cafés and gardens will be added, and everything done to make it a first-class Summer theatre. As yet he has not made definite arrangements for the opening attraction.

—Harry Doel Parker has engaged the following company for the production of Conquest and Pettit's melodrama, Bound to Succeed, at Niblo's Garden on June 7: Augustus Cook, James E. Wilson, Gus Reynolds, Charles J. Hagan, J. Morton Price, Arthur Sprague, Clarence Montaine, W. D. Stone, Fred. Jerome, George H. Shepard, W. P. Kitts, Louis Blair, Nellie Pierce, Merri Osborne and Imogene Mitchell. Augustus Cook, who plays the leading male role, appeared in the drama during a part of its long run in England. [illegible] and Gilmore are sparing no pains to [illegible] stage settings complete in detail.

PROVINCIAL.

BOSTON.

Saints and Sinners, given for the first time in Boston last week at the Park Theatre by the superb Madison Square Theatre co., is a play drawn with strong, decided lines, that the people at large may see and comprehend, and is far from having that subtle flavor possessed by some of the other plays in the repertoire of the co. It affords splendid chances for character acting, all of which are made much of by the co., every one of which made a pronounced success in the role taken. It is a play essentially studied in black and white. There are no half-tints, not a gray shade in the whole cloth, reminding one of the little nursery girl who, "when she was good, was very, very good, and, when she was bad, was horrid." The chief saint was the minister's daughter, personated with rare fidelity to nature as well as art by Marie Burroughs, one of the sweetest, daintiest creations I have seen in many a day, ranking with others by members of this co. in other plays. Her face is either remarkably suited to the character called for, or else it is one of the most mobile the world ever saw—I am inclined to think, something of both, though I never saw the actress off of the boards, nor, for that matter, in any other play to my recollection. Mrs. E. J. Phillips, as the old minister's housekeeper, gave us another of her simply perfect personations; a certain recognizable atmosphere surrounding all of them, maybe, but it is the atmosphere of genuine womanhood. J. H. Stoddart as the old minister gave a fine performance, realizing the character perfectly, though his low tones were sometimes too indistinct to be heard. Herbert Kelcey's villain, Captain Fanshaw, was "beautifully detestable," as a young woman remarked who sat next to me; and the rascally deacon of W. J. Le Moyne was a most careful study from real life as it too often exists. Louis F. Massen played the honest lover with fine open frankness, both his manner and dialect being excellent; and the gin-loving but well-meaning Peter Greenacre of William Davidge was a superb bit of acting. The co. is a fine one in every respect, the best of the stock cos. of the country, it seems to me.

John T. Raymond appeared in Colonel Sellers, supported by the local co., at the Boston Museum, during the week, and played the good old character in his good old way. His support was good, including J. B. Mason as Colonel Selby, A. R. Whytal as Clay Hawkins, William Seymour as Uncle Daniel, May Davenport as Laura, Helen Standish as Emily and Kate Ryan's Mrs. Si Hawkins. Mr. Seymour's old darky was fine, and the scene at the shooting was very effective.

The Wages of Sin was the attraction during the week at the Globe Theatre, and it was played well, with much the same cast as when here a short time ago. It is a strong play of its kind, and one that appeals strongly to the average "popular" audience.

Resumé: James Gilbert, the new manager of Oakland Garden, accompanied by his press agent and business manager, Frank N. Scott, went to New York late in the week to arrange for the opening attraction. If you run across them treat them kindly, and remember that Mr. Gilbert, though not exactly Mikado-mad, is as so gone on Ko-Ko that he has taken to cocoa as a steady drink. Mr. Scott is popular with the press, and the Garden will be popular with the boys.—John T. Raymond is at the Adams House.—Edwin Booth's little granddaughter has been named Mildred.—Mary Beebe, the papers here state, has again retired from the stage, and will again essay marriage with a Boston merchant. —Manager Eugene Tompkins has arranged for a grand specialty carnival next week, at which a large number of the best known variety performers will appear.—Dr. G. E. Lathrop, manager of the Windsor Theatre, will sail for Europe June 1, for a year's absence. J. W. Randolph, the present courteous and efficient business manager, will manage and look after the house during the doctor's absence.—W. J. Scanlan, who closes his season here 31st, will leave for Europe in June, and will visit Ireland during his absence, though, it is scarcely necessary to say he will not need to kiss the blarney-stone.—Many readers of THE MIRROR doubtless remember the burlesque words on grand opera, which first appeared in the Chicago *Rambler*, and which had quite a run through the press. At the time of its appearance no name was given as its author; but I met F. B. Bowers last week, and he "let me in" on a secret that the words are a portion of an opera, semi-burlesque in character, which has been written by Harry B. Smith, one of the editors of the *Rambler*, and composed by George Schleiffarth. I accepted his invitation to hear some of the music at the studio of Mr. Bowers' sister, Kate P. Bowers, in Hotel Boylston, and was much pleased with what I heard, that composed for the lines already referred to being in genuine grand opera style. It was sung at short notice by the Parepa Quartette, composed of pupils of Miss Bowers, the latter lady playing several instrumental selections, notably a march which is very taking. The title of the opera is Soldiers and Petticoats, and it will be produced next season by Maubury (of The Wages of Sin), Ludlow and Wanford, who have engaged Mlle. Lenne and Miss Reed, of the quartette spoken of, for the opera. Mr. Maubury simply has an interest in the opera co.; he continuing with The Wages of Sin, Mr. Bowers will be the manager of The Wages of Sin co. next season, and has engaged Lowell Mason, of the Boston Museum, as treasurer.—The promenade concerts at Music Hall will begin next week.

PORTLAND.

Owing to the fact that The Mikado had drawn such big money in this city, and two nights (17th and 18th) being open, John Stetson decided to give two extra performances by the mammoth co., which was so successful last week, and although little opportunity was given for advertising, the audiences were large and most appreciative and the venture was a success.

Although far from being the best troupe on the road, there are certain features in Haverly's Minstrels that make their entertainment highly enjoyable. The Cragg Family are certainly wonderful and head the list. George Gorman, in that laughable burlesque, The Cigardo, is irresistably funny, and the Black Watch drill remarkably good. The house was full to overflowing.

The closing attraction of the season was the Rag Baby, star and sad, and two packed houses witnessed Hoyt and Thomas' bonanza, with Frank Daniels and Bessie Sanson as the irresistable stars. Vastly improved since its first production here, and with a co. fresh from thirty-nine weeks of continuous success, the piece went with a rush and encores were decidedly numerous and hearty. The co. closed its season here with profits fifty per cent. larger than last year.

Remarks: The season at the Theatre has been successful, and the majority of the attractions have been worthy of the patronage given. The Bennett and Moulton Opera co head the list of successes and Ferguson's Friendly Tip the list of failures. To the managers of each and every co. who have been here the past season I desire to offer thanks for the uniform courtesy offered THE MIRROR.—The many friends of Charley Thomas were not only glad to welcome him home, but they were pleased to observe that the tremendous success of the Rag Baby, has failed to give him a swelled head.—The Lizzie Evans co. passed through here the 20th, bound for Portsmouth.—I hope to be able at some future day to compare notes with THE MIRROR's Fall River scribe, and ascertain if he is actually the "hustler" he has been painted.

PHILADELPHIA.

The season has nearly reached the end, and soon the record of triumphs and failures will for a time cease. Business for the past week has been light, but really better than was anticipated.

At the Walnut Street Theatre, W. J. Scanlan has had but little reason to complain, as his business has been remarkably good. He is a great favorite here and is always sure of a warm welcome. I greatly admire Mr. Scanlan; his methods are so quiet, his acting so dainty and clean, his voice so sweetly modulated, his smile so winning and his personal magnetism so great, that I am not at all surprised at his successful career. His co. while not strong, is adequate for the presentation of the piece. This week, Kiralfy Brothers' Black Crook.

Evangeline at the Chestnut Street Theatre did a comparatively light business on its second week. Curiosity filled the house at first, but enthusiasm was lacking to complete the success. This week, the Castleton Opera co. will be seen and heard in The Drum-Major's Daughter. On 31st will be presented Clay M. Greene's new play, The Great Trunk Mystery.

At the Chestnut Street Opera House Joseph K. Emmet was accorded a hearty reception by many of his old-time admirers. He presented Fritz in Ireland and sang and danced to the delight of all. The time, however, has come when he must borrow reputation from the past, and much of his singing we now enjoy as the echo of sweet notes once heard whose memory is a thing of joy. The co. was absolutely bad. The business was but fair. This week Edward Harrigan, whose engagement closes the season at this house.

At the Temple Theatre The Little Tycoon has but one more week to run, as it has been decided to close the house 29th. Business has been remarkably good and the receipts of last week were larger than for any of the three preceding weeks; hence it is a matter of some surprise that the house should thus close on the 140th performance of this exceedingly popular opera, when fortune seems still to smile.

Engaged continued to be the attraction at the Arch Street Theatre. Satisfactory business was reported and the season closed sad.

The Leonzo Brothers with their two trained dogs appeared at the National Theatre in a play entitled Brother Against Brother. They were not overburdened with business. This week, The Shaughraun; 31st, Mar- [illegible] Specialty comb.

At the Central Theatre a really excellent performance has been given by Lillie Allyn's Japanese Minstrels and Burlesque co., and [illegible] Hall's Specialty co. Lillie Allyn herself is remarkably clever. She has an excellent voice, which she uses with skill. She is a good actress and is full of ginger. Gus Hill's club-swinging is too well known to require commendation. Among the other excellent features were Mlle. Alberta's performance on the telegraph wire, Donnelly and Drew's Irish sketch, James F. Hoey's comicalities and Luigi Del Oro's truly incomparable musical performance. This week Our Jonathan comb.

Professor Oscar K. Gleason, at McCaull's Opera House, is giving very interesting exhibitions of his truly wonderful skill in training and controlling horses. His success with the refractory animals has been very great, and it is very surprising how quickly and how thoroughly he convinces them of the error of their ways. He is crowding the house and will remain here for some time.

Items: The Two Orphans has been given at the Arch Street Opera House all the week by the so-called Standard Dramatic co.—Widow Bedott proved a financial success at Forepaugh's Theatre.—William S. Moore, assistant manager of the Temple Theatre, is to have a benefit at that house 28th. I hope it will yield a pile.—Augustus Pitou incidentally mentioned to me that W. J. Scanlan's season, which closes in Boston at the end of this week, has been very successful, and that Mr. Scanlan will use Shane-na-Lawn next season, which will open August 23 at Poole's New Theatre in New York. Mr. Scanlan sails for Europe June 7. Mr. Pitou likewise informed me that Mantell will open season with his new play at the Globe Theatre, Boston, Sept. 20. His supporting co. will be carefully selected with a view to giving it the greatest possible strength.—Ed. Tarr, in conversing about the guests of the Forrest Home, made a good suggestion, to the effect that it would be a kindly deed to give a performance the proceeds of which should be divided among the old people at the Home, that they might have a supply of spending money. Ed. had just been dining, along with Jim Maffitt, on planked shad at Thompson's hostelrie at Gloucester, and the intense satisfaction consequent upon such a meal is the parent of benevolence.

MILWAUKEE.

At the Grand Opera House Fantasma opened 17th and has been playing through the week to good business. This is its second appearance in this city, and we cannot say that time has improved it. Several of the best scenes have been cut out entirely, and the company is not so strong as formerly. Kate Davis is still with the co., and her specialties are heartily applauded. Ida Massey makes a handsome and shapely Lena, and Alex. Zanfretta makes a clever Pico. The transformation scenes and mechanical effects are just as gorgeous and surprising as of old. Lydia Thompson is booked at the Grand for the 27th, 28th and 29th, but there is some little doubt about her appearing.

The Sea of Ice, with Harry Lee and Helen Weathersby, has been the attraction at the New Academy, opening 16th. Business has not been of the best, partly because the piece has been presented here before, and partly because it does not amount to much, anyway. Mr. Lee is a very clever actor and does well everything he undertakes, but why he should waste his time and talents on A Sea of Ice is a mystery. Miss Weathersby is a very handsome girl, but she does not come up to the requirements of Ogarita and Louise de Lascour. She seems to lack strength and feeling. Occasional outbursts of passion would seem to indicate possibilities of something better, but she soon relapses into the old listless manner. Owen Fawcett is also wasting time on the part of Barabas. Remainder of the cast fair. This closes the regular season at the New Academy. There will be a short run of The Naiad Queen by home talent, in June, and a two weeks' run of Evangeline in July.

Items: A strong list of attractions at the Dime Museum has delighted the usual throng of frequenters of that popular place of amusement. The tight-rope walking across Grand avenue, by Professor Weitzman, is viewed by thousands daily.—Slensby's old theatre, enlarged, remodeled and refitted entirely, and rechristened the People's Theatre, will open 30th, with Mattie Vickers as the attraction. We wish John all success, as he has never failed to treat us with uniform courtesy and politeness.—Henry Lee has had his hands full with benefits. On Wednesday he gave a benefit for the New Academy employes. Next Sunday a benefit will be given the Kosciusko Guards, of this city, who fought, bled and would have died for their adopted country during the late labor troubles here, and shortly in Chicago he expects to produce the charming little comedy of Our Club for the benefit of the Chicago Press Club. John T. Sullivan, who is favorably known here, having appeared with Rhea, joins the Sea of Ice co. here, and takes part in the Kosciusco Guard benefit Sunday night. —The Summer season at Schlitz' Park opened 23d, when Gilmore's Band gave two concerts, assisted by Letitia Fritch, vocalist, and Bent, the cornetist. The Mexican Band will appear nightly during the week of 24th.—We are told that every available inch of sleeping space is taken in this city during the Musical Festival.

DENVER.

The Alsberg co. closed their week at the Tabor Saturday night, 15th, and quite a profitable one it proved to be. The bill for the last four performances was Measure for Measure, which, with Cymbeline, constitute the repertoire. The presentation was better than that of the latter play; more even, the members appearing better acquainted with their parts. Miss Alsberg's Isabella is a more than pleasing personation, and she was accorded liberal recognition in several scenes. Her reading is intelligent, but it is inclined to be expressionless. The Duke of Mr. Sheridan is far above his Leonatus. It is a strong, well-balanced conception, and received praise from both press and public. Mr. Morrison handles the unwholesome part of Angelo with an artistic skill that won him much applause. Mr. Morrison's work is always of the best, and has now two parts—Jachimo and Angelo—in which he is eminently successful. George Staley makes a dignified Escalus and George Wessells a good Claudio. W. H. Thompson, a very versatile actor, as his record will show, is a genuine success as Lucio. All the rest appear to good advantage. The Knights opened to a very numerous audience on Monday, after an absence of three years, and the week will foot up well. Everybody appears delighted with Over the Garden Wall, judging from the incessant laughter. It is a well-known fact that Mr. Knight is one of the best dialect comedians in the country, and his bright little wife is also very clever. George Monroe, as the big, block-headed Bridget, is very, very funny, and John Rice, besides being a good-looking fellow, does Seitz, junior, very nicely. The entire co. are complete in their competency. Tony Denier week of 24th. Broad Opera co. (local) week of 31st, followed by Wilson and Rankin's Minstrels. Then the house closes for a few weeks.

Last week of the cheap co. at the Academy. Their performances have been well attended, and now and then one can get a glimpse of moderate talent. The week of 24th is Kendall's, and we will see his Kids. The week following will be opera by a co. organized for the Summer by Yank Newell. This co. has the house for two weeks, and perhaps longer.

Things at California Hall are running with their accustomed smoothness.

Caught on the Fly: No sooner had George S. Knight placed his feet on Denver soil than the wily sheriff was on his trail, and it wasn't long before an attachment for $700 was put upon the co.'s effects, at the instance of P. F. Hughes, former manager of the Academy, for an alleged violation of contract. Mr. Hughes' Claim is thirty-five per cent. of $2,000, a week's business. The courts will decide. Sam Villa's name is connected with the affair.—A neat ad. in the shape of a pair of gloves—not kid, but paper—is one of Kendall's dodges—Edward Trail, the pleasant advance man for Tony Denier, is here, and will remain until his co. arrives. Mr. Trail has been skirmishing in the one-night stands just east of here, and is pretty well tuckered out. The co. has been out forty-six weeks, forty of which have been spent in one night stands. The members still live.—The Alsberg co. are enjoying the sights in the mountains.—W. H. Smith, who is to manage the Academy, will arrive in a day or two, but will only remain a week or so, and will go to New York on a two months' booking expedition.—Sells Brothers or Cole will probably inaugurate the circus season.—Samuel Thall dropped in upon us Monday, and tarried a couple of days. Miss Alsberg could not find a better business manager.—The Knights play the State thoroughly. They are on the Leadville circuit week of 24th.—Louise Davenport is not in the cast of Measure for Measure.—J. H. Laine, the theatrical man who has had a checkered career in Minnesota, is here.—A. M. Palmer wired J. B. Dorman, editor of *The Play*, to advertise the Madison Square co, as a fraud, as it was not authorized to play The Private Secretary. Wonder if the co. is authorized to play anything in its extensive repertoire?—Two car loads of scenery are on their way for the Academy.—Eugenia De Forrest returns to New York in a few days. Her health is said to be improved.—James Dascombe, formerly manager of California Hall, is dead. Mr. Dascombe leaves a wife, who was known to the stage as Rose Raymond, and one child.—The standard prices for the Academy are fifteen, twenty-five and fifty cents, and seventy-five cents for bad seats.—The *News*, in its "Curbstone Comment" column, on Sunday, credited Logan Paul, of the Alsberg co., with saying that he would star next season in a drama being written for him by Colonel Will Visscher, of Cheyenne, a gentleman well known here. Mr. Paul says he will open in San Francisco, and that his co. will be among the best.

KEOKUK.

The only attractions in the amusement line recently was the appearance of Miln, 13th, in Hamlet. The preacher-actor has been seen here so often that the novelty has worn off, and as a drawing attraction he cannot be counted on for a very heavy pull. This time, however, it was thought that owing to the fact that our townswoman, Mary Timberman, was to appear as a member of the support, that the house would be crowded; but, unfortunately, a heavy rain set in in the morning of the opening of the advance sale, and we had a steady soaker until the night of the performance. This had its effect upon the attendance, and while there was a good audience present it was not the crowd that would have assembled under more favorable circumstances. Miss Timberman more than pleased her friends by her interpretation of the thankless and trying role of the Queen. She met with an enthusiastic reception; her acting throughout was warmly applauded, and always deservedly so. At the close of the closet scene the lady was twice called before the curtain, and bowed her acknowledgments of the compliment while the audience applauded over and over again. Even with her brief professional experience, Miss Timberman shows rapid advancement. She possesses a splendid voice, magnificent presence, great dramatic instinct, and an aptitude for the histronic art that cannot fail with close application and study, to bring her honor and distinction in her profession. At the conclusion of the performance Miss Timberman held an impromptu reception upon the stage, and was the recipient of numerous compliment, words of encouragement and hearty wishes of success from many friends who flocked about her. Your correspondent has known the lady from girlhood, and is one of her many friends that wish her the abundant success that all debutantes so ardently cherish. With the appearance of Patti Rosa in Zip, 20th, the regular season of '85-'86 closed at this house, and until the opening of the season of '86-'87 it will be given up to amateur entertainments and school commencements, and may occasionally be opened for a performance by some of the companies that are bold enough to brave the Summer heat.

Dots: Miln is writing a series of sketches of his professional experiences for the Chicago *News*. They appear under the title "A Strolling Player." I understand that when the sketches are completed they are to be published in book-form, handsomely illustrated.—Miln's receipts and effects were attached here on an old claim, but the matter was satisfactorily settled and all released.—Your correspondent had a call from the preacher-actor, and was delightfully entertained by a half-hour's conversation with the cultured gentleman. He said, in answer to a question of mine, that he did not dislike being called the "preacher-actor," but was glad that he had been able to separate the two, even if it was only by a hyphen. Upon his invitation, I spent the greater part of the evening in his dressing-room, and between his speeches he entertained me with the story of his life,—why he forsook the pulpit and how he came to adopt the stage. He did not give up the pulpit *for* the stage; but, as he had left one, he took up the other, because he liked the art and was of the opinion that he could achieve success therein, and with success bring that which all seek for, "the dollar of our dads" in great numbers.

Well! The Gusher's identity has been at last revealed, and, I suppose, much to the relief of "many anxious inquirers" Bless her dear old soul, I had from almost the very first been impressed with the belief that the G. G. and the "M. B. F." or "M. H. B.," or "M. with some other initials," the arrangement of which I cannot just recall at this particular time, but which always appeared at the ending of decidedly entertaining weekly letters from New York to the St. Louis *Republican*, were one and the same person. I am free to confess, however, that there were times when I lost confidence in my belief and have accused the Gusher of being "a naughty man;" but it wouldn't take me long to come around all right on this point, and then I would be willing to wager my existence that Mary H. Fiske was the Gusher—in my opinion, however, far from giddy, and always free from gush. What a pleasing writer she is, to be sure, and how numerous thousands of your readers have enjoyed her weekly contributions to THE MIRROR. May she live long to entertain her countless admirers and to disperse comfort and sunshine and smiles to those who have come to depend upon her for such dispensations.

Circus Chat: King, Burke and co. lost all their tents in a wind-storm at Ottumwa, Ia., 14th. Every particle of canvas was blown away, and all so badly damaged that a new outfit had to be sent for. This was hard luck for this young and enterprising firm, and just at the opening of their season, too. The avance guard of Cole's paste brigade has been here, and the show is announced for June 16 instead of 17th, as previously stated by me. Cole will be at Ottumwa 17th, and Oskaloosa 18th. Barnum has arranged for August 8.

WASHINGTON.

The Winston co. drew good houses last week at Albaugh's to see La Perichole. This week, Boccaccio; next, Princess of Trebizonde.

Alice Harrison did a light business last week at the National, and added nothing to her laurels by producing such trash as Hot Water. Her best friends are sorry to see her and the clever people with her in such a poor excuse for a play. Come again, Alice, in something more worthy of you, and we will forgive you. Frank Pearson benefits, 27th, after which the house will probably be closed.

At Herzog's, A Brave Woman drew only fairly. This week, Hilda Thomas. "Neoteric Coterie" of artists, in Way Down South.

Sid. France will be at the Dime Museum this week in Marked For Life, etc.

The concert of the Choral Society, at the Congregational Church, 19th, was a most enjoyable affair. The admirably trained chorus was assisted by Mrs. S. C. Ford, soprano; Agnes Huntington, contralto; Paul Zimmerman, tenor, and Francis H. Noyes, baritone. The Fairies, pleasingly rendered by the society, was followed by an aria from Traviata, by Mrs. Ford, who was recalled and gave a pretty ballad. Miss Huntington then sang two German songs, "Das Schloss Am Meer," by Becker (first time in America), and "Es War Zu Schon Gewesen." In response to prolonged applause, she gave Tosti's "Good-bye," magnificently, and was presented with several very handsome bouquets. "The Ancient Mariner" was given in a delightful manner. Mr. Zimmerman, though suffering with a sore throat, sang quite well. Mr. Noyes' fine voice has seldom been heard to so great an advantage, and he was warmly applauded. Mrs. Ford strengthened the very agreeable impression made, and Miss Huntington's "Sleep, it is a Gentle Thing," was demanded again. The house was well filled, and every one said it was the lovliest concert given here in many a day. The officers of the Choral Society are Hon. John Jay Knox, president; B. U. Keyser, vice-president; H. C. Sherman, conductor; Ernest F. King, secretary; R. G. Sutton, financial secretary; Theo. G. King, treasurer, and W. M. Whiting, librarian. In the absence of Mr. Knox, whose duties keep him in New York, his talented wife attends to the duties devolving upon the president. She is a very busy woman, and her house is a gathering-place for musical people. A young daughter of hers has already made great progress on the violin. Miss Huntington received many calls while here, staying with Mrs. Knox until Saturday morning.

Remarks: Anna Warren Story has arrived in the city and will give dramatic readings at All Souls', Wednesday evening, for benefit of Home for Foundlings.—Buffalo Bill and his Wild West, opens for one week at the Jockey Club race track, 31st—Alice May joins the Winston co., this week. Blanche Chapman has been in the city for some time. She plays in Baltimore, this week.—J. E. Buckingham, of Albaugh's, won a handsome watch at the Light Infantry fair, voted to the most popular doorkeeper, and he deserved it, too.—Mrs. Thurber of the American Opera co. who has been in the city for some time, has gone to St. Louis and will return on Thursday or Friday. Marguerite E. Saxton, assisted by B. L. Downing, gives an entertainment at Willard Hall, 28th.—Mrs. Nellie McCartee, late of the McCaull Mikado co., is in the city. I hear that she will resume her position as leading soprano at St. Mathews for the Summer.—Handsome Francis Noyes talks of going abroad this Summer.

CLEVELAND.

The present theatrical season is fast drawing to a close, and although it has been generally considered disastrous throughout the country, in Cleveland, at least, it has not so shown itself. The past season has seen the opening here of two new theatres—the Cleveland and the Park. The Euclid, the only house in the city which sustained regular prices, claims to be several thousand dollars ahead on gross receipts of any previous season. The Cleveland, under the able management of Frank Drew, has done a splendid business. The Academy of Music has been going down continuously for the past year or so. Now a new manager will turn it into a *bona fide* vaudeville theatre, with tobacco and beer accompaniments. The People's, though a dingy place and difficult of access, has been making money right along. Extensive improvements are to be made before next season. The Park Theatre will probably be ready to open early in September. John Ellsler, Jr., will be the manager.

Our new panorama will open about Oct. 1. The White Elephant will be started again next month. Taken all in all, we have prospects of a bright Summer season.

At the Euclid, the opening night of Haworth's engagement, last week, was set aside as a testimonial benefit to Manager Hartz. An overcrowded house and brilliant audience made the affair a social and financial success, indicating the popularity of a genial manager. Engaged ran along smoothly throughout the week, and was fairly patronized. Mr. Haworth's Cheviot Hill stood out in bold relief. Mrs. Charles Walcot, in the character of Belinda was received with applause. Gus Harts in magic, supported by specialty people, will fill this week.

At the Cleveland, Edwin Thorne's Black Flag made a decided hit and played the week, to crowded houses. Mr. Thorne has made much advancement since last seen here. His character of Harry Glynden was given with sterling effect. Thomas Martin gave a splendid piece of acting as Owen. Lost and Tony Pastor divided this week. Little Corinne week of 31st.

At the Academy, Fisher and Wills' Cold Day co. have been doing splendid comedy work, to light business. Miaco's Humpty Dumpty co. 23d, week. Next week, Sisson's Little Nugget.

At the People's, Burr Oaks played to light attendance. The leading role is taken by Percy Meldon. Kyle's Opera co. this week, Newton Beers 31st, week.

Lake Breezes: Harry Le Beam, treasurer of the Euclid, and Louis Hartman, treasurer of the Cleveland, will take a joint benefit at the former house, 31st.—William Haworth heads a co. of Cleveland professionals who will produce the drama, A Faithless Pair.—Frohman's co., which played Engaged here last week, returned to New York.—Joseph Haworth started Sunday for San Francisco, where he opens 31st.—William Davis was in the city last week arranging for the American Opera co.'s engagement here June 17, 18 and 19.—Joseph and William Haworth will spend the Summer at Far Rockaway Beach with E. H Sothern.—Cleveland readers are enthusiastic over the picture of the Giddy Gusher.

SAN FRANCISCO.

With the Alcazar, Standard and Grand closed business should have been larger at the Baldwin, California, Bush and Tivoli; but it wasn't. Lawrence Barrett did better than for the previous week at the Baldwin, but this is not enough; he should have crowded the house every night, with so varied a bill as Yorick, Garrick, King's Pleasure, The Wonder, Richelieu and Hamlet. One such week ought to make more money than will be made upon the entire Barrett season. Ali Baba ran out in eight performances at the California. Last was but the second week of Flirtation and Galatea at the Tivoli, and only one week of that charming artiste, Louise Rial, in the Planter's Wife, at the Bush. What the situation suggests is obvious, but the result will not follow. The houses that are open go right ahead, just as if business was splendid and there are those who will reopen the houses that are closed. J. H. Haverly will occupy the Standard 31st, with a brand new and presumably good minstrel company, under the management of Frank McKee, with Sam Meyers as treasurer, and Mike Ryan, of course, doorkeeper. The Jeffreys Lewis-California Theatre negotiations fell through and she will appear at the Alcazar 24th, in an adaptation of Sardou's Fernande called Clothilde, a version of which was lately produced at Wallack's Theatre, New York, under the name of Valerie. The support will be strong—the same that made such a favorable impression all over the coast during the the lady's late tour. It will include Harry Mainhall, Franz Reinau, Charlotte Tittel, Fanny Young and other favorites.

And now comes the indefatigable, the irrepressible, the only Frederick Bert, who invites his friends and the public to meet him and his grand spectacular Snowflake at the Grand Opera House Monday next, 24th. Thus by June there will be seven theatres going, when, besides the Tivoli, three would suffice. Those three, however, would not quite make places for all the managers, treasurers, agents, doorkeepers and ushers; therefore, let all remain open and share in the chances, for who knows—each may do better than the others.

Frank Sanger's Sparks co. in A Bunch of Keys packed the Bush Street Theatre full to overflowing last night. There are some slight changes in the composition of the party since last here, but sufficient of the old is left to make the new thoroughly enjoyable. M. B. Curtis follows; then likely John T. Raymond.

The Tivoli was well filled last night by an audience which became quite enthusiastic over La Grand Duchesse. The spectacular additions, the scenery, costumes and stage-settings were especially appropriate. The production marked the reappearance of bonny Helene Dingeon, a fact greatly relished by her friends, to whom she has largely endeared herself—so much so, indeed, that the Tivoli without the captivating Dingeon is no Tivoli at all. Here is the cast: Grand Duchess, Helene Dingeon; Wanda, Louise Leighton; Fritz, Arthur Messmer; Prince Paul, Kate Marchi; Baron Puck, Ed. Stevens; Nepomuc, J. T. Kelly; General Boum, M. Cornell; Baron Grog, T. W. Eckert; Iza, Lottie Walton; Olga, Carrie Pfeiffer; Amelie, Julia Pfeiffer; Charlotte, Rose Emerson.

The Rankin California co. returned to drama last night, and gave Sapho its initial American production. The readers of Daudet's work, "Sapho" are many, and there should be no inconsiderable curiosity for this presentation in nature, which is an adaptation by George B. Densmore, critic of the *Evening Bulletin*. He has eliminated sufficient of the French naughtiness to make it perfectly presentable yet not enough to take away all its interest; therefore his work can be safely said to be well done. Mrs. Rankin is not in her element as Sapho, but she gives it such careful reading that she makes the character thoroughly enjoyable.

Following is the full distribution of characters:

Jean Gaussin, the infatuated	Joseph Holland
General Bernard, the American bar	D. H. Harkins
Legrand, the father to Sapho	C. B. Bishop
Flamant, the ex-convict	George Osbourne
M. Gaussin, Jean's father	Frank Mordaunt
Caoudet, the sculptor	J. J. Wallace
La Gournerie, the poet	C. G. Ray
Dechelette, the financier	Scott Cooper
Little Joseph, the convict's child	Ruby Illidge
Servant	Robert Murray
Sapho	Mrs. McKee Rankin
Irene, educated in America	Miss Mabel Bert
Mme. Gaussin, Jean's mother	Mrs. F. M. Bates
Mme. Caville	Miss Emma Marble
Rose	Miss Essie Tittle
Marie	Miss Annie Lockhart

Everybody's Friend next week. Last Days of Pompeii, Sins of the City, The Cattle King and Clay Green's Golden Giant in preparation and underlined.

Lawrence Barrett ushered in the third week of his engagemet at the Baldwin last night with Francesca di Rimini, to a very good house. The stock season, under direction of Daniel Frohman, follows May 31. The following list of the co. is clipped from the house-bill: Robert B. Mantell, Joseph Haworth, Maurice Barrymore, Charles Vandenhoff, Henry Miller, Rowland Buckstone, Owen Fawcett, W. G. Ferguson, W. B. Crompton, James Cooper, L. H. Henderson, Erroll Dunbar, George H. Cohill, Alfred Fisher, Sophie Eyre, Florence Gerard, Mary Shaw, Louise Dillon, Mrs. Kate Denin, Kitty Wilson, Ada Dwyer, Mrs. Alfred Fisher, Agnes Thomas, Mrs. Elizabeth Saunders; Daniel Frohman, manager; David Belasco, stage manager.

Woodward's Gardens are again the scene of mirth last Saturday and Sunday. J. R. Marshall is still at the helm as director of amusements. The last bill included Jaguarine, Kenneth, the man-fly; Sixto and Faustino, Estrada and son, Paulsen and Smith, Star Trio and Orlofsky.

The Panorama Battle of Waterloo is well into its second year, with continued excellent patronage. Manager Albert Pissis informs me that he will not change the present picture earlier than the Fall, if at all this year.

Coast Drift: On Wednesday Lawrence Barrett was entertained at lunch by Mrs. Isaac Requa at her beautiful Piedmont home. Mr. Barrett goes down to Menlo to-morrow as the guest of Mr. and Mrs. Flood.—Eugenia Blair has made a very pleasing impression with the Barrett co.—Joseph Krelling has gone to the mountains for his health, which has been very poor of late. He overestimates his power of endurance. He cannot run an opera house, a furniture factory, and a furniture salesroom in as many different parts of the city without one or the other giving way.—Charlotte Tittel has been specially engaged by Lawrence Barrett for the part of Rosa Leigh in Rosedale, which he will produce next week.—Charley Reed, the favorite comedian, to whom is due so largely the success of the burlesque season at the California, will take a benefit there next Saturday evening, when the bill will comprise comedy, farce and drama, by the regular co. and a host of volunteers.—The first annual benefit of Golden Gate Lodge, No. 6, B. P. Order of Elks, in aid of their charity fund, will take place next Thursday afternoon at the California Theatre, Mr. Rankin having given the use of the house and the services of the entire co. free of charge. Among the other volunteers are Jeffreys Lewis and her co., Mrs. Jay Rial, Helene Dingeon, Louise Leighton, Captain Paul Boyton, Billy Sweatnam, Charley Reed, Harry Mainhall, Eva Hewitt, Ben Rogers, James T. Kelly and The Widow O'Brien co., W. H. Bray and many others.—T. H. French sues the Krelling Brothers for ten per cent. of the gross receipts of Falka.—The Wonder is strange, but not entirely new, to a Frisco audience, Barry Sullivan played it during his first engagement at the Baldwin. Then, as a member of the old California Theatre stock co. and a most beautiful woman, Viola Crocker brought it out later on.—The Anna Boyle tour was not successful and the co. is in the city.—Pretty Adele Waters had evidently never appeared in tights before Ali Baba was brought out at the California; for, while not engaged with her lines, she didn't know what to do with her handsome legs.—George Barnes in the *Call:* "William Emerson, who by this time has gotten over the excitement of his welcome home from Australia, is casting about for occupation. Emerson is a desirable party. Maguire and Baldwin want him for a minstrel speculation in New York, while Colonel Jack Haverly is making vigorous overtures for his name and assistance to fortify the Standard proposition, which will be offered to the public at the close of this month. In the interim, I understand, this level-headed minstrel boy, whose business capacity is as great as his professional ability, is cabling the Searelle English Opera co., now in Australia, with the view to engaging the co. for a season in the United States. He heard them singing while in the colonies, and is quite solid in his admiration of their operatic powers."—Will T. Barnett has gone to Portland.—Eleanor Calhoun will return to California to spend the Summer.—Gus Bothner, manager of Bunch of Keys, feels very elated over his handsome first-night audience.—Mr. Bunker in the *Daily Report* pays this compliment to Manager E. D. Price, of the California Theatre: "Manager E. D. Price, of the California, modernized Ali Baba. The lines are pithy and appesite, and the topical touches are pointed and felicitous. It is a pleasure to praise such distinctively clever work. Possibly Mr. Price may be induced to give us another taste of his quality."—C. Rhinehart will be conductor of the new minstrel orchestra at the Standard, E. M. Kayne or [illegible]. R. Hawkins interlocutor.—Campobello and concert party are back from Honolulu their venture is reported as having paid.—A friend of mine, who reads THE MIRROR and will see this, sat in front of me at the Tivoli, the other evening, and made some very rash remarks—thus: "Ed. Stevens and Mamie Taylor look so much alike they must be brother and sister." They are not. Mamie Taylor is the wife of W. W. Furst, the accomplished conductor of the Tivoli orchestra, and they are a couple well liked by each other and by a large circle of friends, who love to visit them at their cozy home on Webster street.—William H Sherwood the distinguished pianist, comes to us shortly, under the direction of Marcus M. Henry the Friscan impresario.—On Monday of next week the California co. will produce Everybody's Friend, in which Charley Reed (who is left out of Sapho) will play his first legitimate comedy role—Major Wellington de Boots.—Frank McKee, Arthur B. Chase, Jeffreys Lewis, Charles and Mrs. Reed and Adele Waters were in the audience for the Sapho opening last week.—Colonel J. H. Haverly, attended the Bunch of Keys opening last night.—Jennie Metzler of the American Opera co., has returned home quite prostrated with results of chills and fever.—Helen Macon, another California girl who has made an excellent Eastern record, is home for the Summer.—George Wallenrod manager of the Alcazar, will now play desirable attractions on sharing terms.—John Taylor the popular old banjoist has leased and opened the Livermore Theatre, his first attraction being the Fairweather Mikado co.

CINCINNATI.

Kellar's programme at Heuck's past week was so thoroughly attractive and his performance so entertaining that Manager Fennessy sensibly arranged with the clever magician for a continuation of the engagement until 29th. The artistic performance of P. C. Shortis, the banjo specialist, enhanced the general attractiveness of the programme, his act being nightly greeted with an enthusiastic encore. The house will close for the season, 31st, with Manager Fennessy's benefit, which promises to be an unusually entertaining feature of the season.

Dore Davidson and Ramie Austen in Lost constituted the attraction last week at the Grand, with only moderate results financially. The joint stars certainly merited better patronage, but at this stage of the season, with the May Festival as a counter attraction, the lightness of the week's attendance is not a matter of marvel. This week, Evangeline, with Schiller as Le Blanc, Louise Montague, James Maffitt, Edward Morris, of Skipped by the Light of the Moon memory, and Airy Fairy Lillian George Fortescue. The Grand will close season 29th, to reopen early in September.

By the way: Manager James E. Fennessy's benefit at Heuck's, 31st, promises to be one of the most successful of the season. The Damon Division, K. P., will cooperate with Fennessy on that occasion, and the bulk of the house has already been disposed of for the benefit.—From indications at this writing, the May Music Festival receipts will range from seven to ten thousand dollars short of the expenses, and the guarantors will necessarily be obliged to submit to a fifteen per cent. assessment to make up the deficiency. One of the Festival directors, in commenting on the result, stated that fully one-half of the week's audiences were made up of strangers. The Festival people, who used every effort to make the affair a success, are rather sore over the result, and are not at all backward in characterizing the average Cincinnatian as largely to blame for the outcome. The Festival expenses will aggregate $33,000, while the receipts, at a liberal estimate, will not exceed $25,000.—Manager Fennessy, of Heuck's, extended the visiting Elks a cordial invitation to witness Kellar, 23d, and, under Al. Thayer's fatherly guidance a goodly number of the strangers were present at the clever magician's performance.—Billy Jones, treasurer of Havlin's and a brother-in-law of the popular manager, was the recipient of a benefit at that house 23d, with Lizzie May Ulmer in Dad's Girl as the leading attraction.—Manager Hubert Heuck, who has been suffering from rheumatism for several months, departed, 22d, for Hot Springs, where he will sojourn until July.—Barnum spreads his tents 25th, at the Cincinnati Baseball Park, and will in all probability capture the circus-loving portion of the community.—Manager James L. Hutten, he of the Battle of Sedan, is preparing to abandon the error of his ways and will shortly wed an attractive young lady of Lawrenceburg, Ind.—Letters here care the *Enquirer* for the following professionals: James C. Conley, Professor Coleman, J. K. Emmet, Carl Gardner, Holman Opera co., Billy McAllister, Emily Rigl, Burr Robbins, Kate Raymond and Arne Walker.—Manager Harris' attraction for Sunday, 23d, at the Museum, was the Sanford Dramatic co. in Uncle Tom's Cabin.—Lizzie May Ulmer in Dad's Girl, begins a week's engagement at this house, 24th.—Dan'l Webster Clifton will benefit at the Grand on June 4, when Harry Rainforth will appear for the only time this season.

CHICAGO.

Music had the call over every other sort of attraction at the theatres last week, Colonel Mapleson and his Italian opera troupe closing their season at the Opera House and at the same time practically winding up the season of 1885-6 at most of the houses, for, with the exception of McVicker's, where Theodore Thomas and the American Opera co. make a stand for two weeks. The other theatres begin the Summer "snap" season this week and next.

Mapleson had a prosperous week in spite of much tribulation. His orchestra struck on Thursday night, and Arditi, that most accomplished of leaders, had the agonizing experience of conducting an orchestra of *ten* musicians through the opera of Carmen. The singers were in good voice, however, and made up in the gusto and heartiness of their vocal efforts for the lack of volume in the instrumental department. Giannini made a "kick" on Saturday for more money, but was told by the gallant Colonel to either sing or whistle for the back pay due him. He sang. The leading artistes stuck to the manager and saw him safely through the week. A sacred concert on Sunday, May 23, wound up the week, and everybody connected with the troupe will soon be on the briny deep, hastening, with the help of steam, wind and water, to their European homes. Henry Lee and a co. including Owen Fawcett, John T. Sullivan, Helen Weathersby and Alice Grey will appear in The Sea of Ice at the Opera House this week. Louise Litta in Chispa 31st.

The McCaull Opera co. has given a very good performance of Queen's Lace Handkerchief at the Columbia, and the audiences have been fair. The same bill will be kept on for this, the sixth and last week of the McCaull season. On Thursday night, Louis Kalish, the popular treasurer of the theatre, takes a benefit, and it is sure to be a rouser, for Louey (we all speak French out here) is a ticket-seller that it is a pleasure to buy of. Everybody gets the best seat in the house, sure, and it is upon record that the only man who ever made a fuss about his seat was a rival pasteboard seller who presented a pass and wanted a box. Gus Williams week of 30th, the receipts, after expenses, going to the Police Benevolent Association.

Den Thompson closed a rather poor two weeks' engagement at McVicker's, the house being somewhat small. The American Opera co. two weeks.

Coup's Equescurriculum drew satisfactory audiences to the Grand, and it will remain another week, when Professor Kellar, the wizard wonder, will give us a week of legerdemain. The house show puts in two weeks more after the season at the Grand at the southside rink, and will then start on a trip through the country.

Little's World, although a somewhat worn and uninteresting drama, had a successful week at Hooley's. Kate Forsythe, well known as a leading actress, will present her new comedy-drama, Marcelle (originally entitled Stella) this week. This co. is headed by Frederick de Belleville, Frank Coulter and Grace Thorne. Rice's Evangeline co., 30th.

Jolly Mattie Vickers had a prosperous week at the People's. Patti Rosa in Zip this week. Assistant treasurer H. A. Ripley and W. N. Bryant, advertiser, took a joint benefit 24th.

Myrtle Ferns did not draw remarkably at the Standard, but seemed to please the patrons. This week, Little's World.

Lillian Spencer, a very clever young actress of the emotional school, met with favor from good-sized audiences at the Academy of Music, where she appeared in her recent purchase, Anselma, the play that has become known through the efforts of Janish and others. Miss Spencer makes a capital heroine, and her support was fair. This week, Louise Sylvester in A Hot Time.

Our Boys and Our Girls was well received at the Criterion. This week, Lillian Spencer.

Items: After all sorts of music, good, bad and indifferent, we are to have a positive novelty in that line. Stanhope and Epstean will have a Chinese band at their museum this week, who will perform Chinese airs on native instruments.—Manager J. M. Hill is expected here June 1, for a stay of some weeks. His able lieutenant, John McConnell, will embrace the opportunity to "go a fishin'."—Manager Hooley and his family are at Long Branch, where they will remain for some time.—Harry Powers and Cool White have made an arrangement to skip out of town for some popular Summer resort, turn and turn about, during the run of Evangeline. —Charles W. Wood, a young colored actor of this city, will appear as Richard III. at the Madison Street Theatre soon. He acted the part some weeks ago at a hall, and was a surprise to everyone. His support will be chiefly colored amateurs, and the affair promises to be a refreshing relief from the absurd farce-comedy of more pretentious people.—Master Whitesides finished a week of amateur work at the Madison, and gave evidences of much talent. He may blossom into an actor if he is not spoiled by his friends.

DETROIT.

There was comparative quiet in theatrical circles last week, no regular attractions playing at either opera house. At Whitney's Grand the Detroit English Opera co. presented Iolanthe 17th, 18th and 19th to small business. The rendition of the opera was very poor compared with other work by this co. Newton Beers and his co. will appear at this theatre in Only a Woman's Heart and Only a Farmer's Daughter week of 24th. There is nothing booked for the Detroit this week but the Gilmore Band concert, 26th, afternoon and evening.

The Japanese Village, as presented by Sackett and Wiggins at Beecher Hall, has proved to be a paying venture, over 40,000 people attending last week. A fair stage performance is given in addition to the exhibit of the Japanese at work. Six performances daily. Week of 24th, Mrs. Tom Thumb and husband, Count Magri; Baron Littlefinger, Major Newell, La Petite Kitty and a change in stage performance will be presented.

The People's Theatre drew light business last week. Louise Sylvester was booked to appear in A Hot Time, but failed to be on hand. The reason stated was her refusal to play at ten cent prices. Week of 24th, R. G. Knowles in Odds and Ends.

Squibs: Al. Davidson, treasurer at Charles Shaw's Chatham Theatre, has returned to town and will spend the Summer here.—John T. Sullivan will arrive in Detroit June 7, and will remain with his parents during the Summer.—The Michigan Bill-Posters' Association will hold their annual meeting in this city July 11. The following day the National Bill-Posters' Association will also convene here. A big time is anticipated, with banquet and a ride on our beautiful Detroit River.—Charles E. Blanchett left for New York on Thursday, and his friends imagine he was in a hurry to get there. If Charley has got a hen on, I hope the result will be gratifying, as he is a capable fellow and deserving of something fat.—E. W. Wiggins, of the amusement firm of Sackett and Wiggins, who has made his home in Detroit for thirty years, will remove to Minneapolis on Monday, and will open another Japanese Village at that place. Mr. Wiggins states that his Museum business in Grand Rapids is big, and also very large returns coming in from St. Paul, Indianapolis, etc. The best feature in the enterprises of Sackett and Wiggins is the absence of objectionable visitors, the order maintained at their places of amusement being the very best.

NEW ORLEANS.

The appearance of Marie Prescott last week, at the Avenue Theatre, in Pygmalion and Galatea, has perhaps, done for this house what nothing else could have done. Established, but little over six months, it needed the appearance of just such an actress as Miss Prescott to give it a reputation. The play was very prettily mounted; the costumes and scenery being new. The co. in support (engaged for a season of burlesque), although a little out of their line, did very well. The main interest was of course centred on Miss Prescott and R. D. Shepard, one of our leading amateurs, who had kindly volunteered to play Pygmalion. It is hardly necessary to say that Miss Prescott's Galatea was excellent. Everything she does is excellent. She invested the character with such girlish simplicity and artlessness that one really did see a statue come to life. She made a very pretty statue. Mr. Shepard is a very handsome man, both in figure and face. His acting could have been very much improved. He seemed listless and rarely raised his voice above a monotone. However, I am told that he improved every night, until he gave a really good representation of the character. Fanny Redding, who usually appears in short skirts, astonished everybody by doing so well as Cynisca. I thought several times that she was going to break in the more powerful parts, but she did not. She is well liked here. Robin Merry looked very pretty as Minos, Bessie Barnard, as Myrine did not do badly. Charles Theodore's make-up as Chryros was decidedly original. His conception of the character was also quite original. J. H. Stuart as Lucippe, treated us to an Irish-speaking Grecian soldier. I don't think that I relished the dose. Some body should tell him to stick to burlesque and comic opera. Attraction this week will doubtless consist of Miss Prescott in a change of programme.

Hume and Westley's Specialty co., managed by Harry W. Semon, has been amusing large audiences at Farantas's. The co gave a very enjoyable performance, and embraces Dick Hume, George M. Spence, H. M. Braham, John Wesley, James Wesley, Minnie Sartelle, Maude Gilbert and Grace Mainstone. They stay another week.

Apopthegmata: Matters are very quiet here, the engagement of Miss Prescott being the only thing worth mentioning.—Robinson's Dime Museum closed 16th. Preparations and alterations for next season have already begun.—The Battle of Paris will remain open indefinitely. It is now the property and under the management of the owners of the ground upon which it stands, they having bought it at auction some time since.—It must be hard work playing Pygmalion this hot weather, if one may judge from the appearance of Mr. Shepard. Oh! how he must have longed for a fan or even a handkerchief.

LOUISVILLE.

At Harris' Museum, Crossen's Banker's Daughter co. gave satisfaction to audiences which, considering the season, were remarkable in point of numbers. The charming play was creditably presented as to cast and the house mounted it well. Jessie Lee Randolph was an intelligent and pretty Lillian, George J. Maddox a sufficiently crabbed Babbage. J. F. Crossen and Marion Erle did not neglect the comedy opportunities offered in the parts of Phipps and the Widow Brown, while C. W. Kidder's French Count was of the typical stage variety. The Breadwinners 24th.

The Edith Sinclair co. drew good business at the Grand in A Box of Cash, which is another name for Dan Sully's Corner Grocery. It was an all around good performance. Ed. M. Favor in an Irish part, evenly sustained throughout in brogue, facial expression and mirth-producing business, indicative of the large-hearted, honest groceryman, was enthusiastically received. His pathetic bits were almost touching, and his singing voice good. Edith Sinclair looks pretty, dresses well and sings several songs and parts in concerted pieces, making a favorable impression.

Items: Harry Jackson joined the Edith Sinclair co. here, playing a Jew part in A Box of Cash.—Manager Bowler leaves for New York early in June. His headquarters will be at H. S. Taylor's. He promises to make the next season at his house a brilliant one. Only first-class attractions will be booked.—Haverly's Home Minstrels have closed season, and Will Belknap's familiar form may once more be seen about his favorite haunts.—The Musical Club concert 27th promises to be a success. The programme is just announced and is a good one.—William Winter's book on the stage life of Mary Anderson will find a ready sale here.—Ben Ridgeley, of *The Truth*, is a busy man. His race work for the various papers during the recent Spring meet is being favorably commented upon. The gentleman has written much for and about the stage, and has many friends among theatrical people.—Eugene Elrod, of Macauley's, was placed in charge of the executive and financial departments at the Race Course and the result is greater satisfaction and larger receipts than at any previous meeting, a natural outcome of experienced management.—R. L. Tayleure is a member of the Banker's Daughter co. He is a son of Clifton W. Tayleure and was at one time business manager for Lilian Olcott. He had some trouble in that connection which culminated in their separation in this city last season. Notwithstanding their differences he speaks highly of her abilities and predicts that her metropolitan debut will create a sensation.—Henry Burck will soon leave for his long anticipated trip to Europe. He will be in the leader's chair at Macauley's again next season.—The Grand closed season with Edith Sinclair. Taken altogether it was fairly successful, and as a rule the attractions were good ones. Colonel Savage is a popular business manager, who, together with Henry Deitzman in the box and Harry Johnson on the door, is entitled to thanks for courtesies.—Will Mandeville will have the assistance of professional people at his debut in Miss Milliard, now with Lilian Spencer, and Henry and Miss Barfoot, late with Thomas Keene. Tickets are selling fast.—"Buck" McKinney returns thanks for the new name, Buchanan, THE MIRROR gave him last week. He says, although it is not the correct elongation of his expressive sobriquet, it is much prettier. A quiet laugh has gone the rounds at the expense of the Louisville end of THE MIRROR letter at this re-christening of the genial door keeper at Macauley's, who has been known as "Buck" for three-quarters of a century or more.

BALTIMORE.

The Summer season opened badly a few weeks ago, but, in the light of existing events, does not seem to have realized the hopes built thereon. After a brief season of two weeks the Monumental Theatre closed, having given The Mikado and Olivette. Last week the doors of the Holliday Street Theatre were shut and locked, neither burlesque nor comic opera proving remunerative to the management. At the Academy of Music The Drum-Major's Daughter, which was the attraction for the opening week, drew a series of large and demonstrative audiences, and was given in the attractive shape usual at this house. The company, though a new one, contains many old favorites. Francesca Guthrie, the prima donna, is pleasantly remembered as the leading soprano at this house several seasons ago, when she won many admirers by her brilliant vocal abilities and her conscientious work. As Stella she was thoroughly satisfactory. Her conception of the part was natural and in good taste, and her singing unexceptionable. Stuart Harold is a most desirable acquisition. He has a fine resonant *robusto* voice which he uses nicely, and is a good actor—two qualities not often found in in a tenor. Ellis Ryse made a sufficiently brusque and effective Drum-Major, and Rose Leighton was a cute Claudine. Gerald Coventry, Eva Ballou and Nellie Bain were good in small parts. The chorus sang well and was well drilled. The marching in the last act was nightly won a deserved encore. This scene was made very effective by the introduction of the Fifth Regiment Band and drum corps. This week Girofle-Girofla, with Francesca Guthrie in the title role.

The regular season at Harris' Masonic Temple Museum ended on Saturday night with the production of The Colleen Bawn. It may be set down as profitable for Mr. Harris throughout the season. The attendance has been very large. The auditorium has always been well-filled, no matter what the attraction may have been, whether it stormed and blew, or was balmy and fair. With this week the Summer season opens, and the Wilbur Opera co. in The Mikado is the attraction. Many improvements have been made at the Museum. What was formerly known as the curio-hall has been completely transformed. A large fountain has been placed in the centre of the hall; hanging-baskets, vines, plants and evergreens have been put in every available nook and corner, and trees are growing all around this impromptu garden, giving to it quite a natural and refreshing appearance. A collection of ancient and modern curiosities have been placed under the charge of Prof. Worth and are to be seen in the garden. The same cheap prices will prevail and the daily matinees will be given as usual.

The Carpenters' Organization, of Baltimore, will give a series of benefits at Ford's Opera House the first four nights of this week, and has secured the services of Fred. Warde, who will appear in Virginius, Richelieu, Damon and Pythias, Richard III., and in Ingomar at the Wednesday matinee. With this engagement will end a season of forty one weeks. The house will be closed during the Summer.

Tips: Last week was race week here, and generally a good one at the theatres; but this was a noble exception Neither the theatres nor the races amounted to much.—John Collins, formerly connected with the Academy of Music, but at present a member of the Hardie-Von Leer co., paid a flying visit to his home in this city last week. He goes with the co. next season and will play juvenile business.—At Fitzgerald's Art Rooms last week were exhibited four very pretty scenes—two marines and two landscapes—painted by H J. Conway, of the Academy. Harry is quite an accomplished gentleman—this new accomplishment is, however, a revelation to his friends.

JERSEY CITY.

At the Academy of Music, a Madison Square co. presented The Private Secretary to good business 20th, 21st and 22d. William Gillette in the title role was ably assisted by M. A. Kennedy, Frank Tannehill, Jr., Herbert Ayling, T. A. Wise, Fannie Addison, Maud Haslam, Helen Corlette, Alice G. Sherwood, etc. Mr. Gillette introduces some new business into the piece, which tends to make it almost a burlesque, notably the introduction of his wife and six or seven children, in a manner that reflects anything but credit on the domestic discipline and culture of a clergyman's family. On Monday evening, 24th, Joseph W. Frankel brought out a play new to this country, with his brother Gustave in the leading role. It is called Mistaken Identity; or, The Great Blue Diamond, and is the property, I believe, of Ellen Dudley, who plays the leading female part. Miss Dudley recently came from England. The play is a rather pretty little comedy, and is founded on the scheme of an impecunious London reporter named Weane (Spencer Harrison) to impersonate an American millionaire of the same name, and get possession of the great Orloff diamond. He is assisted in this by an Italian opera singer (Gustave Frankel), who is in love with the Princess Orloff (Miss Dudley). The Princess' husband (Emil La Croix) is jealous of the singer, and seeks to have him arrested by the Russian secret agents in Paris. This makes an opening for many amusing situations, a constable (J. K. O'Neil) who had followed the adventurous pair to Paris to collect a judgment against them coming in for a great deal of trouble. Finally the genuine Weane turns up, the schemers show they meant no harm, and everything ends pleasantly. Mr. Frankel sang a number of songs in a rich baritone voice and received great applause. The piece is entirely too short to occupy the stage a whole evening, and the evident padding was very wearisome. Gustave Frankel says he will have it pruned and trimmed and reformed into a musical comedy; which will certainly improve it. The Banker's Daughter, 27th, 28th and 29th, will close the Academy for the season.

The People's Theatre is once more a thing of the past. Last Thursday George Gray skipped out and left a really good variety co to finish the week as best they could. The co. consisted of the Reveres, in song-and-dance; Hanley Brothers, acrobats; the Morellas, in athletic feats, and Prof. Lawrence and his H. D. troupe and prismatic fountain. They filled the week to light business. Mr. Lawrence was thinking of renting this house for the Summer, but has finally concluded that there is no money in it.

Quite a number of professionals were over to see the first production of Mistaken Identity at the Academy Monday evening, among whom were Mr. Mayer, of the Janish co., Gus Bruno, Mr. Hill, of the Erie (Pa.) Opera House, and C. O. White, of the Michigan Circuit.—Nevada Ned's Indian and Cowboy show is encamped here, and intend to remain for three months if they can stand the mosquitoes. The latter are so large that a cowboy saddled one the other night, mistaking it for his broncho, and only discovered his error when it bit him—they say.

At Hoboken: The attendance at Cronheim's Theatre last week was very good and an excellent bill was presented. Billy Chase, Lilly May Hall, Ed. Clarence and Jessie Warner, George Barlow, Jennie Lindsay and the gymnastic celebrities, Jeannette Dorina and Famera Rigoli, give a good specialty entertainment, while the regular stock co. gave two small comedies in fine style. Another good bill is on this week with an entire change of specialty people. The new comers include Professor Lawrence and his clever wife, Otalie and many others.

PITTSBURG.

The Wilbur Opera co. concluded its two weeks' engagement at Harris Museum 22d. The engagement, financially speaking, was a success. During the last week Girofle-Girofla, Olivette, Mascotte, and The Mikado were sung very fairly. The co. is thoroughly overworked, and the constant strain of nine performances a week is slowly but surely wearing out the voices of its principal members. Indeed, to hear them talk one would imagine they were all fit subjects for hospital treatment. Susie Kirwin, in addition to the wear and tear upon her voice, is losing in bodily strength. She is always painstaking and conscientious in her work and never does anything badly; yet she is handicapped in some of her best performances by overwork. Cora Ferris is also overworked and in consequence left the co. here and will hie herself to her home in Michigan, where she will recuperate. Her place will be filled by Julia Christian, lately with the Louise Sylvester party. John Brand's throat is in bad condition, and he also left the co. here and will put himself immediately under medical treatment. Jimmy Conly's voice is yet tuneful, but he needs rest. Ed. Chapman boasts that he hasn't got any voice; so therefore it would not be exactly right to say that constant use has made his vocal organ rather uncertain. W. H. Newborough is also complaining and wants to get away just as quickly as possible. Altogether the co. seems in rather a demoralized condition, as far as working condition applies.

A benefit performance was tendered Manager Chalet at Library Hall on Thursday evening, 20th, of which a few of our best local amateurs were given an opportunity to display their talents. Lillian Burkhart appeared to advantage as Kate Medland in The Queen's Evidence, fairly well supported by Mr. Chalet as Gilbert Medland, but miserably so by Byron M. King, who assumed the principal male character. Minnie Kearns and Alice Morris, in the same cast, made favorable impressions. The performance was very well attended.

A dress rehearsal was given on Sunday night by the Ellsler-Weiss Mikado co., at which the members of the press throughout the city were in attendance. The rehearsal demonstrates that the co. is fully competent to effectively render the opera. The chorus is not large, but it is composed of good material. Joseph Vogel, the Nanki-Poo of the co., will make a hit in the part if he only learns to act it properly. He is very amateurish in his actions, but he sings exceptionally well. Louis Voss., Jr. and John Duff as Pish-Tush and the Mikado, respectively, will also do well. The co. should play to good business.

Sid. C. France in Marked for Life was the attraction at the Academy last week. A fair business was done. Mr. France's rendition of the character of the colored boy, Skip, is as effective as ever. With the exception of a few weeks in June, this house will now remain closed until the opening of the regular Fall and Winter season season next September.

Crocker, with his trained horses, will open a week's engagement at the Opera House 24th, and will be followed 31st by the Ellsler-Weiss Mikado co.

The Colleen Bawn will hold the boards at Harris' this week. The Harris Dramatic co. comes 31st.

Gilmore's Band will give three performances at the Grank Central Rink, opening 28th. The performances will be under the direction of ex-Manager Frederick Parke.

Items: There were rumors afloat last week that Jackman's livery stable in Penn avenue was to be transformed into a first class theatre, and that it would be ready for occupancy in time for the opening of the coming Fall and Winter season. Investigation proved that nothing definite has as yet been accomplished, although the subject has been talked over by the proprietors of the stable and one or two New York managers.—Wilbur is reducing salaries for the Summer.—May Thomas of this city will adopt the stage as a profession.—George Keen of this city has joined the Wilbur co.—Alice Morris, who appeared at the Chalet benefit, and who made a very favorable impression, will be a member of the Kate Claxton co. next season.—Josef Handel, the director, is teaching music in this city.—Upon the conclusion of the Wilbur season in Baltimore, Alexander Spencer, the director, will return to this city to remain permanently.—Manager Ed. Starr refuses to allow our colored brethern to occupy front seats at Harris'.—Charley Hammond the genial assistant treasurer at Harris' is becoming quite popular among the patrons of that house.—Henry P. Eckert is organizing an "English Male Singing Society" of fifty voices.—The Sewickley Minstrels gave a pleasing entertainment at Bennett Station on Monday evening in the presence of a large and appreciative audience. Among the features of the entertainment were the solos by Ben. McLain, Harry B. Brockett, Lonny Long, Frank and William Whitesell and others.—Emma Bingler has arranged for the production in grand style of the operetta of The Doctor of Alcantara, at Hazelwood, on Friday evening, June 4. The cast will be made up entirely of local talent, Miss Bingler herself and Mr. Brocket assuming the leading roles.—Bella Moore and her Mountain Pink co. opened the new opera house at Somerset, Pa., 20th. The house was packed.—Manager John A. Ellsler returned home from New York 21st.—John Dignam, Ed. Morân and Pansy Reynolds opened the Rentz Music Hall on the South side, 22d, to a full house. The three persons named above furnished the principal part of what was voted a very fair vaudeville show.—Cora E. Ferris, W. H. Newborough and James Conly were handsomely entertained by friends during their stay here.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Birch and Cotton's Minstrels played to good houses 10th, 11th and 12th, May Musical Festival (amateur) 13th, 14th and 15th; to good houses. Isabel Morris week of 24th. June 3, 4 and 5 Harry Lacy in The Planter's Wife; 7th week, M. B. Curtis in Sam'l of Posen and Spot Cash. Owl Dramatic Club (amateur) 25th and 26th. John T. Raymond week July 5. These will be under McLain and Lehman's management.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Lynwood, 17th, 18th and 19th, starring Merced Malrini. There was no exception to be taken to Malrini's acting. She was especially strong in the closing scenes of each act, and was repeatedly called before the curtain. She was ably supported by W. S. Harkins as Victor Blanchard. Frank Russell made a hit as Uncle Joe. Entire co. was above the average, and well deserved good houses. Louise Litta in Chispa, 20th. Well supported by Ralph Delmore. House light. Play has been rewritten and remodelled. Most of the co. were not well up in their parts, consequently the piece dragged, in spite of the utmost endeavors of Miss Litta and Mrs. Delmore.

Hot Shot: Frank Russell, the Uncle Joe of Lynwood, had an altercation with the manager over back salary. He seized the keys of several property trunks, refusing to give them up. A constable and justice were required to adjust the difficulty.—Manager H. H. Jennings opens his Summer Garden Theatre, 28th, with the Wheeler and Wilson full band and orchestra; also Theo. Hoch, cornet virtuoso, and the Martens Trio.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Rose Coghlan in Our Joan drew a good-sized audience, 19th. Robson and Crane in Two Dromios, 19th, 20th, to fair business.

Arena: Doris' Inter-Ocean Circus did a good business afternoon and evening of 18th. The menagerie was not up to the larger circuses, nor did the ring performance amount to much.

WATERBURY.

People's Theatre (Jean Jacques, manager): On the 19th Louise Litta and co. appeared in Chispa. The co. was not quite up to the expectations of the audience, but Miss Litta, as Chispa; was all that could be desired. Her dancing was much applauded

Ball: On the 21st Manager Jacques tendered a benefit concert and ball to he employes of his theatre. The affair was largely attended and was a grand success.

NORWALK.

Opera House (F. W. Mitchell, manager): McIntyre and Heath's Minstrels to a medium run of business. General satisfaction.

Items: While preparing to give their street parade, the minstrels were notified that unless they had a permit they would all be arrested. At the same time the manager of the house had the permit in his pocket, but not being on the scene the parade was omitted.—In my last communication I referred to a change in the management of the Opera House. Mr. Mitchell having refused to renew his lease, Benjamin Sturgess is now acting as temporary manager. In all probability the question will be definitely settled this week.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Shadow Detective was presented by Daniel A. Kelly and his excellent co., 20th, 21st and 22d. Mr. Kelly, as George Thornton, and Joan Cravan, as Leonel, were well received. One of the features of the play was the introduction of a bright and lovely baby, who shared the honors of the scene. Business suffered in consequence of the Grand Army fair.

Item: Meriden Lodge of Elks had a most enjoyable time 21st. The occasion was made memorable, it being the first visit and reception of the Grand Exalted Ruler of the Order of Elks, Daniel A. Kelly, who delivered a beautiful eulogy on the virtues and grandeur of the Order. After the creatures had eaten of a tempting repast, the evening was spent in speech-making, recitation and song.

ILLINOIS.

DECATUR.

Smith's Opera House (Frank W. Haines, manager). The Maude Atkinson Dramatic co. played week of 17th to good business. The Harrison and Gourlay Comedy co, en route from San Francisco to New York, will stop off 27th and present Skipped by the Light of the Moon.

ROCKFORD.

Opera House (C. C. Jones, manager): James Owen O'Conor, as Shylock, to a small house, 20th. His interpretation differs somewhat from that of other tragedians we have seen, but is a strong and a creditable performance. Co. fair. The Choral Union rendered the cantatas of the Enchanted Swans and Cinderella, 18th, to a large house. Assisted by Seth M. Crane, vocalist, and Mme. Chatterton-Bohrer, harpist.

Personal: In a speech before the curtain, referring to the efforts of the editor of the Streator *Times* to injure him through this section, Mr. O'Conor said he would mention the best of all theatrical papers, THE NEW YORK MIRROR, to substantiate him in his claim that he was not a fraud, as said editor would make it appear.—Manager J Henry Rice sends his regards to THE MIRROR.—Morris Field, Manager Jones' able assistant, takes a short vacation, going to Sioux City, Iowa.

QUINCY.

Opera House (P. A. Marks, manager): The Klonas Glee Club of Jacksonville gave a very fine concert, 20th, before a large and appreciative audience. Manager Marks had a fine house at his benefit, 25th. Harrison and Gourlay appeared.

INDIANA.

EVANSVILLE.

Apollo Theatre: The Cawthorne and Sisson co. the past week, presenting Little Nugget to exceedingly large houses, and giving a very fine performance. Josie Sisson as Little Nugget caught on wonderfully by her clever acting and good singing. O. P. Sisson portrayed the character of Billy Simpkins in excellent style. Herbert Cawthorne as O'Brady gave the best representation of an Irishman seen here this season. George E. Payne as the Attorney, and Joseph Cawthorne as Jakey, were very fine. Davene's Allied Attractions 24th, week.

Bushnell's Museum: Richardson's Dramatic co. the past week in various plays to good houses. Ella Miller comb. in Ten-mile Crossing, 24th, week.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Bennett and Moulton's Opera co., 17th, 18th, 19th, to good houses. Best of satisfaction. Messrs. Smith and Bigelow are as fine a pair of comedians as one would care to see. Gus Williams in Oh! What a Night, to rather small audience. As a consequence the performance lacked the usual vigor. Harrison and Gourlay 28th.

CRAWFORDSVILLE.

Arena: Wallace's Circus came 21st. to good business. Performance a fac simile of the circus of fifteen years ago, and was a very creditable entertainment.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Gus Williams pleased a fair house 18th, in Oh! What a Night. Smith Bell Ringers finished the week, playing at cheap prices to medium business.

Items: The National Garden Theatre opened its Summer season 17th, with a good olio of specialty actors including Von Gofre, Ardell and others. Buffalo Bill's Wild West comb. showed at the Fair Grounds 17th and 18th, to big business.—Gus Williams will produce at Milwaukee on June 8, a new play, written expressly for him by C. Wallace Walters, of the Philadelphia *Times*, entitled Kepler's Fortunes.

LAFAYETTE.

Grand Opera House (B. F. Caldwell, manager): On the 19th the ever popular Gus Williams appeared here in his Oh! What a Night, keeping the audience roaring with laughter. His support adds greatly to the excellence of the performance. On the 20th, 21st and 22d the Bennett and Moulton Opera co. played a return engagement, singing The Mascotte, Chimes of Normandy, Patience and the Pirates of Penzance. Since their last appearance here the company has lost two of its leading people, namely, Louise Eising and Mamie Upton. Miss Eising has returned to Philadelphia, her home, and Miss Upton to New York, where she is shortly to be married. Mae Bruce now sings in the roles that Miss Eising appeared in, and is especially as Serpolette in the Chimes. T. V. Rickets, with his fine presence and strong voice has made a most favorable impression on our theatre-goers.

Arena: Wallace's Circus was here in two performances 18th, but did not draw very largely.

IOWA.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager). Patti Rosa presented Bob to a fair house 18th. Mendelssohn Quintette Club appeared 24th. No further bookings this season.

Change: The Masonic Opera House is now without a manager. At the regular meeting of Triluminar Lodge, A. F. and A. M., 14th, Manager Beechler was bounced without any ceremony. (The Opera House is owned and controlled by the Masonic fraternity.) There has been a feeling of dissatisfaction among the Masons for some time. The house for the last two seasons has made no money, but has paid expenses. Instead of moving along with the tide and patiently waiting for better times, the fraternity thought best to institute a system of "reform." The first step was to reveve Mr. Beechler. I am unable to learn what policy they wish to adopt in conducting their affairs in the future. So far they have been unable to find any one who will take the house.

DUBUQUE.

Opera House (Duncan and Waller, managers): A. R. Wilber's co. played to crowded houses every night last week.

Standard Theatre: Fielding's Comedy Ideals have held forth at this house nightly to "Standing room only."

Personal: Beatrice Lieb, of the Hoop of Gold co. has arrived in this city on a visit to her parents.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): Gilmore's Band came 13th to a big house. Wilson and Rankin's Minstrels to a fair house. Wilber's co. 24th, week. Rhea, coming 31st, will be managements benefit. The entire house already sold.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Chicago Opera co. appear 22d, afternoon and evening, in Pinafore and The Mikado, to good receipts;

Germania Theatre: Seth Crane, the noted Pippo, assisted Tillie Hass, formerly of the Ford's Opera co., in a concert 23d.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Mlle. Rhea and Co. 19th, in An Unequal Match, to good business. Mlle. Rhea was charming. In the last scene her acting was really magnificent. Matinee, 20th, The Country Girl; good house.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Wilson and Rankin's Minstrels to a large and well entertained house, 21st.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Grace Hawthorne presented Fanchon as the matinee attraction Saturday afternoon, 15th, and in the evening played Queena. Business was good, and the performances were very satisfactory. Many Topekans saw Miss Hawthorne's acting for the first time, and all seemed well pleased. The support was above the average, and notable Charles Barringer and Bertie Willis made a favorable impression. Starr's Comic Opera co. has just played a week's engagement, opening 17th, at low rates. Business from the start was good and grew better every evening as the public learned the real merit of the co. The chorus was well disciplined, had good voices, and last but not least, comely faces and good forms. The co. was evenly balanced, every member giving satisfaction, while the handsome costumes added very considerably to the effect. Frank Deshon made a decided success of his character personations, and was ably supported by Charles Osborne and J. P. McSweeney. May Duryea's acting was clever, though perhaps slightly lacking in passion. Marie Knowles and May Douglas were also well liked. The engagement was a successful one from every point of view.

Grand Opera House: Harrison and Gourlay jumped Out of the Frying-Pan into the Fire 20th and Skipped by the Light of the Moon 21st. Small house first night, but a much better one second. These clever actors deserve better patronage than they received here, and doubtless would have had it in cooler weather. The specialty songs were highly appreciated and frequently encored, while the many comic situations were a severe strain on the risibilities of the audience. The season at this house is now over.

Item: Rhea has cancelled her engagement with Manager Crawford for the 24th on account of the lateness of the season and warm weather.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Mr. and Mrs. George S. Knight, supported by an excellent co., appeared in Over the Garden Wall to a large audience 13th, and, as usual, gave the best of satisfaction.

Arena: Cole's Circus entertained immense crowds 15th and gave one of the best shows we have had here in a long time. D'Arley and O'Brien's Circus opened a week's engagement 24th. Panic prices.

Item: Local Manager Cooper has just recovered from a severe illness.

FORT SCOTT.

Cole's Circus came 19th to very good business. Very fair performance. The shooting of Dr. Carver was the principal feature. A little short on bareback riding.

ATCHISON.

Price's Opera House (William Campbell, manager): Grace Hawthorne appeared 18th in Queena to a small house, as most all creditable actresses do in Atchison. Her acting resembles to a great extent that of Lillian Spencer. She is no less talented. Her leading man, Charles Barringer, is a very fine actor. She appeared 19th as Nancy Sykes in Oliver Twist.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): The talented young actress, Grace Hawthorne, played a return engagement 17th to a good house. East Lynne was the play. Harrison and Gourlay, 22d. Crowded house.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager). The popular young actress, Ullie Akerstrom, and a good dramatic co., opened a two week's engagement to crowded houses, 17th, appearing in a repertoire of popular plays. Miss Akerstrom is almost a stranger among us, but is growing more popular each evening. Incidental to the third act in The Pearl of Savoy, Saturday evening, Miss Akerstrom introduced some of her character dances, which were undoubtedly the finest seen here this season.

Item: Your correspondent is under obligations to Mr. Frank Charvat for many courtesies extended. With this engagement our season is as good as closed, there being no attractions booked.

WISCASSET.

Music Hall: Fogg's Ferry, by Lizzie Evans' co., 19th, was heartily enjoyed by one of the largest audiences ever gathered in the house. Wiscasset folks were greatly charmed with the entire naturalness of Miss Evans' manner and the refinement of her acting. The co. supporting is noticeably strong. The acting of the leading lady. Mary Tucker, as Blanche Norwood, was marked by the grace and dignity of her bearing. Steve Corey's songs, and the songs and medleys by Miss Evans and Corey, were all pleasing and well received.

Sail: The co. remained the following day, when they were treated to a sail on the bay by the hospitable owner of the yacht *Atalanta*, and it is doubtful if in all their 13,000 miles of travel in the past season they have stopped in a pleasanter little place than Wiscasset.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): This week has been the most important of the season, as it recorded the manager's benefit and the fourth return engagement of Stetson's Mikado co., and also closed the season. That Worcester may be classed as the best show town on the New England circuit, I offer the following data: The house has been opened to 166 night night entertainments and 51 matinees. The largest receipts were $1,400—Mary Anderson; the smallest, $67, The Long Strike. Thatcher, Primrose and West's Minstrels played to $3,000 for three engagements. Stetson's Mikado co. gave fifteen entertainments during five engagements, with crowded houses at all. The following list shows the varied attractions which the experienced manager handled to meet the tastes of his patrons: Mary Anderson, Margaret Mather, Modjeska, Rhea, Maggie Mitchell, Janish, Aimee, Lotta, Rose Coghlan, Carrie Swain, Rosina Vokes, Annie Pixley, Lizzie Evans, Salvini, Joseph Jefferson, Dan Maguinnis, Roland Reed, Denman Thompson, Gus Williams, John T. Raymond, Frank Mayo, Tony Hart, Sol Smith Russell, Joseph Murphy, the Dalys, the Hanlons, Thatcher, Primrose and West, Stetson's Mikado co., McNish, Johnson and Slavin's Minstrels, Pat Rooney, Lester and Allen's Minstrels, Banker's Daughter, Tin Soldier, Mixed Pickles, Hot Water, Alarm Clock, A Night Off, Skipped by the Light of the Moon, Shadows of a Great City, Clio, A Parlor Match, A Moral Crime, Storm-Beaten, May Blossom, Stranglers of Paris, Wages of Sin, White Slave, Irish Aristocracy, Ivy Leaf, Called Back, Sea of Ice, The Magistrate, Alone in London and We, Us & Co. There were twelve return engagements. The business, as a whole, has been better than any season in five years. Mr. Wilkinson has gained the confidence of the public by giving the best that was to be had, and declining dates to all second-rate companies, in return for which the public have generously filled his house at nearly every entertainment, and his bank-account balances are on the credit side proportionately. Last Summer he worked hard in getting his house in shape for the season. This Summer he and his accomplished wife will enjoy themselves by making a round of the watering-places. Will return in time to open up next season early, and many dates have already been booked by the most prominent stars and cos. on the road. The managers have almost unanimously pronounced Worcester to be the banner show town of New England. Let it be so recorded.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): I like Adolphe Challet, the new play of William Redmund and Mrs. Thomas Barry, which was given here 19th, for it has good material, which in time will doubtless be used to better advantage. It is weak in spots, and will stand some pruning. The co., which contains a number of the old Boston Theatre stock, is acceptable. Marion Clifton, as Hortense, is [illegible] T. Craven has assumed Dan Maguinnis' [illegible] Pitt. The engagement of Joseph [illegible] played against a large crowd at the [illegible] School Alumni at Music Hall, yet an [illegible] paid to see Shaun Rhue. [illegible] Tom is happy, for he realized a handsome [illegible] ly's Minstrels 27th.

Arena: The Nick Roberts-Gardner circus [illegible] 19th, for four nights, giving performances to large [illegible] ences at ten and twenty-five cents admission, with [illegible] extra quarter for reserved seats. The show is [illegible] good one and deserves success. John B. Doris' [illegible] Adam Forepaugh's 25th.

All Sorts: The Redmund-Barry co. closed a [illegible] successful season at Plymouth, Mass., last night, [illegible] They open a Summer season of six weeks at the Sans Souci Gardens, Providence, July 5, devoting a week to each play in their repertoire. Their Fall season begins at Halifax, N. S., August 23.—John B. Doris' advertising car No. 1, in charge of E. H. Davis, arrived [illegible] of 19th and early next morning the men went to work like beavers billing the town and surrounding [illegible] Seven o'clock, 20th, brought Forepaugh's [illegible] in charge of Tom Davis, who found Doris [illegible] the store windows. So they quickly monopolized the sidewalks and sides of the streets. In the end Doris secured everything worth putting a sheet of paper on.—I understand William Redmund claims to have purchased Adolphe Challet from a member of the co., who had an adaptation of the French novel.—W. J. Fielding, press agent of the circus, is an old manager whom [illegible] have met at the Academy a number of seasons. It is a pleasure to acknowledge courtesies.—Manager Burrell leaves for New York to-night (23d) on business, and it is possible he may call at THE MIRROR office to expound the many virtues of the local representative.—Hooper's steamer *Pilgrim* orchestra opens season on the New York line, June 13. Charles Love and E. E. Chapman are members, also five of the Academy orchestra.—It is a pleasure to meet William G. Davis, Joseph Murphy's genial manager. Mr. Davis, who belongs down Taunton way, will, as soon as the season is over, get his family together and make for the back woods (back, he calls it) of Canada, where the speckled trout most do congregate.—The Redmund-Barry party play their farewell [illegible] on a certainty.—McCall's Opera co. may give us The Black Hussar, June 14.

LYNN.

Music Hall (James F. Rock, manager): The [illegible] Minstrels, headed by George F. Cox, the well-known Ethiopian comedian, gave a pleasing [illegible] to a fair-sized house 18th. John Stetson's Mikado co., with the great and only Herbert as Ko-Ko, played its fourth engagement here to a large audience 19th. There have been several changes in the cast since their last appearance here. Brocolini was an ideal Pooh-Bah and [illegible] was well received as Pish-Tush. Ida Mulle was the Yum-Yum, and a sweet, pretty little Yum-Yum, too, although I missed Mary Beebe's voice very much, especially on the concerted music. Outside of the principals the opera was shabbily rendered. The scenery [illegible] worn, the calcium effects were bad, and the orchestra and chorus divided their time between guying and [illegible] ing and the regular business of the opera. Haverly's Minstrels to a good house 20th. Fine performance, every act encored. It was their second appearance here, and, had it not been a warm night, the house would have been packed.

Items: A letter from James R. Adams, who is with the Orrin Brothers' Circus in Mexico, informs me that they are doing a good business. Writing from the City of Mexico, he says: "We close the city season [illegible] and go to a large town near by, where we expect to stay from six weeks to two months." The President of Mexico and other dignitaries were present at a benefit tendered the Orrin Brothers 7th.—Little Arthur Cragg, the seven-year-old wonder of the Cragg Family, created a genuine sensation in this city. He is considered the smallest acrobat in the world. He is a bright little fellow, and asked me to lift him and see if he weighed more than twenty-five pounds.—Daisy Markoe in The Two Slaves 27th, 28th, 29th; Haines Adair 31, week.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Bennett and Moulton's comic opera co. drew large houses all last week, notwithstanding the warm weather. The [illegible] Miss Fairbairn, is always assured of a hearty welcome here, and Misses Murphy, Reed and [illegible] are also special favorites. To my mind, Miss Fairbairn was at her best in the drinking scene in Giroflé-Girofla. The comedians, Messrs. Clayton and Lodge, convulsed the audience nightly.

Of More or Less Interest: Miss Madigan left the B. and M. co. at this place. The co. closed at Springfield 29th, and opens the Fall season in August. Messrs. Moulton and Baker are fortunate in securing the services of Charles J. Amadon as manager. He is not only a thorough business man, but a very pleasant gentleman to meet.—Arthur S. Foster, [illegible] ticket-seller at the Opera House, will act in [illegible] under the incoming management. The present [illegible] carpenter, Mr. Rogers, will be retained, and [illegible] most of the ushers, with William E. [illegible] Joseph F. Wing will continue to exhibit his genial figure at house officer.—Mr. Madigan, who [illegible] here Tuesday evening, last week, expects to make a good profit on the Black Crook episode. The [illegible] will go under the name of Kiralfy Brothers [illegible] fore.—The mercury is creeping up into the nineties.—The New Bedford *Mercury*, 18th, has the following: "THE NEW YORK MIRROR prints a portrait of the Giddy Gusher, the bright and clever correspondent whose work is a feature of this excellent dramatic paper.

CHELSEA.

Academy of Music (James B. Field, manager): Manager Field took his fourteenth annual benefit, 20th, presenting the Redmund-Barry co. in Rag Baby and Faint Heart Never Won Fair Lady, to a large audience of our best people. Performance good with exception of one or two minor parts.

Item: The Fay Crowell co., playing here this week, will continue on Decoration night here. E. P. Sullivan of the co. will stop here this Summer, as will also [illegible] cess Bennett.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Frank Daniels as Old Sport, in A Rag Baby, delighted one of the finest audiences of the season, 17th. Haverly's Minstrels played a return engagement 19th, to good business.

LOWELL.

Music Hall (A. V. Partridge, proprietor): The Rag Baby to standing room only, 18th. The main portion of the co. is the same as last season, with the exception of Albert Riddle, who does Tony Jay fairly. We have not yet seen Harry Mills' equal in the part. Edith Stanmore week of 31st.

Huntington Hall (John F. Cosgrove, manager): Hamlin, Newcomb and Hamlin's All Star co. opened 24th for the week, and as they are Lowell people they will undoubtedly do a tremendous business. They will be assisted by the following: Sheppley and West, Four Shamrocks, Professor J. W. Hampton, Annie [illegible], Frank Hilton, Ada Newcomb, Marco Brothers, Dan Lacey and Phillis Allen.

MARBLEHEAD.

Lizzie Evans in Fogg's Ferry, 22d, to a large and delighted audience. This was Miss Evans' first visit here and her return will be warmly welcomed. This performance closed the season here, which has been a fairly good one.

Arena: Doris' Circus comes June 10.

SALEM.

Mechanics' Hall (Andrews and co., managers): A Rag Baby played to a crowded house, 20th. Haverly's Minstrels played to a fair house, 21st. Second appearance this season.

HAVERHILL.

Academy of Music (James F. West, manager): Return engagement of Haverly's Minstrels, 18th, to a good house. Performance very good. A Rag Baby, 19th, to a large house. Frank Daniels as Old Sport, a great favorite here, carried the house by storm.

BROCKTON.

City Theatre (W. W. Cross, manager): Joseph Murphy presented the Kerry Gow to a crowded house, 18th. The play was well received, and the star twice called before the curtain. Every seat in the house was sold twenty-four hours in advance of the performance, and the standing room was all sold thirty minutes before the curtain was raised. The Redmund-Barry co. gave a fine performance of Adolphe Challet to fair business, 21st.

Arena: John B. Doris' Circus is billed for 31st. Adam Forepaugh comes June 22.

Items: I had the pleasure of meeting two old acquaintances, Messrs. McNary and Backus, stage managers respectively for Joseph Murphy and the Redmund-Barry co.—While in Boston, last Saturday, I met A. H. Christiansen (of J. M. Hill's staff), and enjoyed a pleasant afternoon with him, calling at the different theatres.—John Wilson, manager for Pat Rooney, wished me to state that although his star would appear next season in a comedy, he would still retain the principal features of his variety co.

TAUNTON.

Music Hall (A. B. White, proprietor): Redmund-Barry co. appeared 17th in the new play, Adolphe Challet, before a large and well-pleased audience. William Redmund and Mrs. Barry are prime favorites with our people, and were well received. They were called before the curtain at the close of the third act. Marion Clifton as Hortense, the mother of Adolphe, is deserving of special mention. Joseph Murphy paid his annual visit 20th, presenting the ever welcome Kerry Gow to the largest audience ever gathered in the theatre, over eleven hundred paying admission at advanced prices. Mr. Murphy is the same big hearted, witty [illegible] ever.

Arena: John B. Doris' Circus, coming June [illegible] paugh's, 22d.

MICHIGAN.

KALAMAZOO.

Academy of Music (B. A. [illegible], manager): [illegible]

[CONTINUED ON [illegible] PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - MAY 29, 1886.

MIRROR LETTER-LIST.

Anderson, W. E.	Lansing, Nina
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Arnold, Charles	Marshall, Sam
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Abeling, Mrs.	Mordaunt, F. S.
Andrews, W. B.	Martin, Clement F.
Anderson, P. A.	Malone, J. T.
Austin, Annie	Manice, Heaton
Barnes, W. B.	McLaughlin, B. J.
Bonner, Marjorie (2)	May Blossom, Manager
Bertram, Eugene	Maggie Mitchell, Manager
Blakemore, H. D.	Murray, Fred. F.
Burke, Charles (2)	Mack, J. W.
Brierty, Thomas	May, Alice
Blakely, T. W. H.	Nelson, Frank D.
Barry, E. C. (2)	Osborn, Rose
Bangs, F. B.	Olcott, Lillian (4)
Bowser, Chas. (2)	O'Neal, James
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Billings, Lillian	Owens, E. E.
Buraby, Robt.	Palmer, Nannie
Buckley, Harry	Pierce, May
Barrows, Jas.	Padgett, J. C.
Bunny, John	Piesner, Fred.
Blumenthal, Geo. A.	Pendy, John
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Curren, P.	Pope, Chas.
Chase, Grace L.	Pitt, Harry M.
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Cohen, Julius	Russell, R. Fulton
Courtney, Harry	Reilly, D. E.
Crowell, J. H.	Russell, J. H.
Cooper, F. B.	Russell, Harold
Dillon and Stedman	Rees, Stella
Dickson, James B.	Reynolds, Walter
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Deren, David Van	Renard, Rachel
Dupont, Emmerly	Rand, Helen
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Gauntt, Wm. T.	Smith, H. W.
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Goodwin, F.	Stevenson, C. A. (2)
Golland, Campbell	Spencer, Lillian
Gardner, F. L.	Scott, Cyril
Gans, Gerson	Seabrooke, Edw.
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Gray, Alice	Stone, Edw.
Griffith, Marion	Sullivan, Mark
Goodwin, E. S.	Saulsbury, Nate
Hearts of Oak, Mgr.	Tannehill, F. A.
Harkins, Capt. Daniel	Tuthill, Ben
Harley, Claude B.	Thornton, Mrs. Chas.
Hunter, T. M.	Thompson, John
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Kane, J. H.	Wice, Theo.
Klaw, Marc	Whalen, W. M.
Keogh, T. W.	Welles, H. B.
Lawrence, Laurie	Wilkinson, W. O.
Leninger, J. J.	Whitecar, Lizzie
Lynch, M. A.	Wertheimber, Mr.
Lester, Marion	Whitmore, Clark
Lennox, Minnie C.	Watkins, Chas.

∗ₓ∗ The New York Mirror has the Largest Dramatic Circulation in America.

The Benefit Nuisance Again.

The benefit business has this year grown to its old proportions. When the Actors' Fund was inaugurated one of the strongest arguments brought to bear in its favor was the relief it would afford the profession at large from individual appeals upon their purses and their services, by caring for the sick, burying the dead and judiciously distributing aid where it was really required. For a time the Fund was permitted to virtually control the eleemosynary work of the guild, and how fairly, thoroughly and decently the charitable duties were performed its records gloriously demonstrate. During this period actors were relieved of the demands upon their time and means that formerly were common, while the play-going public were given a happy respite from the importunities of the beneficiary. Now the old order of things is rife again, and the benefit business is once more becoming a crying nuisance. If the friends of a popular player wish to make him the recipient of a testimonial, there can be no special objection; but on the general principle that such performances indirectly weaken the work of the Fund, their prevalence is deplorable. Why will the profession not unite and bestow what time and labor they are able to give for benevolent objects to the institution that has the most just and urgent claim upon their good offices? Why will actors consider the requirements of good-fellowship superior to those of actual charity? Why is [illegible] to enlist their sympathy and [illegible] for the Fund and its functions [illegible] half-hearted response, while any popular player or broken-down manager can use them at will for the purpose of paying the expenses of a trip to Europe or regaining a financial footing? If the money that is annually raised by this means and put into the pockets of a few individuals were to go to the treasury of the Fund, that institution would be in a position to provide for every case of professional destitution in the land. At present its resources are limited to providing for the wants of the sick and giving respectable interment to the pauper dead. The profession should give over its oft-times indiscreet generosity in the matter of promiscuous testimonials and benefits and rally to the support of the charitable organization in whose success every member should feel a personal responsibility.

How to Justify Exaltation.

We hold the fashion of naming children, who have no voice in the matter, after notorious or celebrated persons, living or dead, to be vicious and of exceedingly disturbing influence. To put upon a poor child to carry the burthen of some doughty warrior or declamatory statesman, is to handicap him heavily for life. The child has a right to his unhampered individuality to work out his own destiny without being obstructed at every step by the suggestion of some dominating live or dead man to whom he is in no wise related and of whom he has no personal knowledge.

On a larger scale and more open field the same mock-auction spirit prevails and spreads through the country like a disease, which we would gladly see dropped as of no good influence. We refer to the constant gauge of merit by associating the name and works of home writers and the belongings of our country with those of supposed prototypes on the other side of the water. It is the American Dickens, our own Balzac, the American Rhine and so on down and up the catalogue.

This picayune trade we regard as extremely belittling and seriously retards the growths of our own soil, for names have a power and obsequiousness; senility and imitation some follow in the direction of arts that have a known designation and a shining and acknowledged career. Fortuately we have not had much of this cheap style of aggrandizement in the sphere of the drama. Is this an open confession that we have no dramatist worthy to associate with the names of Shakespeare, Sheridan, Goldsmith and other British playwrights of standard excellence? And so we might traverse other departments of art and find our presumptuous countrymen falling back before the supreme excellence of Mozart and Flaxman and Raphael.

To justify the exaltation of our artists by coupling their names with the great reputations of the world, they must do the great work and thus command a seat upon the upper benches and a grouping with the immortal constellations. By our present course our mediocre artists are rather belittled than exalted; attention is drawn away from the American to his greatly lauded and magnified godfather and prefix, and is placed upon a far-off superior and acknowledged lord of the ascendant.

The literature and drama of England, as our nearest example, rest on a basis too firm and independent to require any such perfunctory adjuncts. Hogarth is Hogarth, Sheridan is no other than Sheridan, and Edmund Kean needs no *placebo* from a foreign court to go on his way, illuminating his course by no mirrored light, and claiming no baptismal record other than one established by his own merit. It is because our country is overrun with colonial subservience and the imitative ambition of incompetent pupilage that we are landed in our present slough of despond as regards our dearest intellectual and artistic interests.

The Campbell Benefit.

The following programme has been arranged for the performance to take place at Niblo's Garden, on the afternoon of June 3, for the benefit of Mrs. Bartley Campbell: Second act of The Little Tycoon, Thatcher, Primrose and West's Minstrels, scene from Ingomar, by Miss Hooker, niece of General Hooker; the Vokes Comedy company, Helen Dauvray in French songs, Mrs. D. P. Bowers in the letter scene from Queen Elizabeth, supported by Joseph Wheelock and her own company; the McCaull Opera company, the Casino Opera company, McNish, Johnson and Slavin's Minstrels, the second act of The White Slave, with the original cast; Frank Mayo in the second act of Nordeck, the Magnolia Quartette, and The Tin Soldier. Leon J. Vincent has volunteered to act as stage manager. The doors will open at 12 and the performance begin at 1.

Samuel Colville, treasurer of the benefit fund, is in receipt of the following sums up to date. $100 from the N. Y. Lodge of Elks for first choice of seats; Charles H. Hoyt, $100, for second choice; R. M. Hooley, $50, for gallery ticket; Colonel Sinn, $50, as a donation, and Helen Hooker, $50, with volunteer of services accepted.

Personal.

EYRE.—It is not known what disposition, if any, Sophie Eyre has made of her services for next season. Miss Eyre's handsome face appears above this paragraph.

MODJESKA.—Mme. Modjeska leaves for Yellowstone Park to-day.

STANLEY.—Alma Stuart Stanley will shortly take a trip abroad for her health.

PAULTON.—Harry Paulton returned to Europe by the *City of Rome* yesterday.

HUTTON.—James S. Hutton, a Cincinnati manager, will shortly become a Benedict.

MARSDEN.—Fred Marsden and his family have gone to Schroon Lake for the Summer.

POST.—Mrs. E. M. Post has arrived in the city from the Theatre Royal, Ottawa, Ont.

HEUCK.—Manager Heuck, of Cincinnati, has gone to Hot Springs to remain until July.

HALLOCK.—Agnes Hallock is singing in opera for an indefinite season in Kansas City.

MURPHY.—A few more seasons such as the one just closing will make Joseph Murphy a millionaire.

LEWIS.—Jeffreys Lewis recently declined to become leading lady of Harry Lacy's Planter's Wife company.

VER PLANCK.—Mrs. J. Campbell Ver Planck is in the city, stopping at the Hotel Shelburn, Fifth avenue and Thirty-sixth street.

MACKAY.—John A. Mackay is a brother-in-law of Willie Edouin. The comedians married the sisters Alice and Lavinia Atherton.

CRANE.—Seth M. Crane, of opera fame, has abandoned the stage, and is now travelling in the interest of a soda-fountain concern.

BELASCO.—Daniel Frohman has engaged David Belasco to fill the position of stage manager at the Lyceum Theatre next season.

BOOTH.—Last week, in Boston, at a breakfast, Edwin Booth's baby grand daughter presented Signor Salvini with a miniature Italian flag.

ST. QUINTEN.—Lizzie St. Quinten has been engaged to play the principal female part in The Bridal Trap, shortly to be produced in Chicago.

HASTREITER.—Mme. Helene Hastreiter will not be connected with the American Opera company next season. She goes abroad for a number of years.

JACKSON.—Fannie C. Jackson is engaged with the Ford Dramatic company for the Summer. She left for Savannah on Tuesday to join that organization.

EMMETT.—Ex-Manager William Emmett, of Chicago, is lying in a hospital in that city in a very critical condition. There is very little hope of his recovery.

BRANDON.—Olga Brandon has been engaged to create the leading part in Harry Pitt's new play, The Baron, which is to be produced in this city on Monday, June 7.

ARTHUR.—Mr. and Mrs. Joseph Arthur have arranged to Summer with Frank Maeder, the well-known manager of the Salsbury Troubadours, at Long Branch.

RHEA.—Mme. Rhea will close her season on June 20 and sail for Paris a week later. She will open next season in the middle or latter part of August in Canada.

PAULTON.—Harry Paulton left for England yesterday. He enjoyed his American visit thoroughly and promises himself the pleasure of another trip to this side at an early date.

RICHMOND.—Adah Richmond reached New York from New Orleans by the steamer *Hudson* early on Tuesday morning. A party made up of her friends sailed down the Bay to meet her.

WHITECAR.—W. A. Whitecar, who has been supporting Rose Coghlan for some weeks, is at liberty for next season. Mr. Whitecar is a talented actor, and is seldom or never out of an engagement.

ANDERSON.—Mr. Abbey wanted Miss Anderson to play another week at the Star Theatre. The lady refused. It is whispered that she had become thoroughly tired of Mr. Abbey's management.

BOWERS.—Mrs. D. P. Bowers is engaging a strong company to support her next season. Among others engaged are Joseph Wheelock, John A. Lane and Jennie Carroll. Mrs. Bowers will appear on Monday night at Harry Edwards' benefit, and also at the benefit to Mrs. Bartley Campbell on June 3

MELDON.—Percy Meldon, star of Burr Oaks, and Minnie M. Kisselle, leading lady of the same company, were married in Cleveland last Saturday. Mr. and Mrs. David K. Higgins acted as best people.

SANGER.—Frank Sanger has won a new hat from Al. Hayman on a bet of the latter's that the receipts of the Bunch of Keys company, at the Baldwin Theatre, San Francisco, would not reach $5,000 in the two weeks.

WELBY.—Bertha Welby will return to this city from Rochester about the first of July. She is at present attending by the bedside of her invalid father in that city. Her portrait appears on the title-page of this week's MIRROR.

LYTTON.—Genevieve Lytton has closed with Louise Pomeroy's company, in which she played leading parts and received marked recognition from the press for her clever acting. Miss Lytton has not signed for next season.

PRICE.—Manager E. D. Price is making a name for himself in California as a writer for the stage. In "tampering with and modernizing" the burlesque Ali Baba he is reported to have shown himself to be very clever with the pen.

BROWN.—Alice Brown, a clever actress, has signed to play the second line of business next season with Robson and Crane, filling Luciana in The Comedy of Errors and corresponding parts in Twelfth Night and The Merry Wives of Windsor.

PRESCOTT.—Marie Prescott has been so successful in New Orleans that she has decided to remain another fortnight. Her performance of Galatea pleased the press and the public, and hereafter her name will have a potent charm for Crescent City theatre-goers.

KING.—De Loss King, light comedian and character actor, is at liberty for next season. During three seasons with Gus Williams Mr. King made quite a reputation as the Masher and the Jockey in two plays of the dialect comedian's repertoire. Mr. King will spend the Summer at Pawling, N. Y.

DARRELL.—Frederic Darrell finishes his engagement with Lydia Thompson on Saturday. The following week he will join his wife, Irene Verona, at Chicago, where Evangeline starts in for a Summer season at Hooley's. Later Mr. Darrell expects to make a brief visit to London, returning early in the Autumn.

BARRETT.—Lawrence Barrett appears with McKee Rankin's stock company at the California Theatre, San Francisco, opening May 31, in a series of Shakespearean revivals. Julius Cæsar, Merchant of Venice, Much Ado About Nothing, Othello, Hamlet and Richard III. are to be done with spectacular effects. Later advices say that Mr. Barrett has been estopped by Al. Hayman.

MILN.—George C. Miln is already writing his "experiences of the stage." Since he has been on the stage but a bare three years, his assurance is something sublime. Still, if Mr. Miln will give a truthful account of his "experiences," he will furnish some interesting reading. But he is not likely to do so. It is to be marvelled at that Mr. Miln does not use the word "reminiscences" instead of "experiences."

ETHEL.—By the death of her husband, Francis W. Tracy, Agnes Ethel Tracy comes into the possession of two millions. Miss Ethel left the stage on her marriage, and has since lived in retirement in Buffalo. She has appeared in occasional performances for charities. She is said to have been once a poor sewing-girl and to have been employed by the late Matilda Heron. Her first dramatic success was in the role of Frou-Frou in this city, in which she was supported by Clara Morris. Recently her name become prominent through her suit against Mme. Janish, who was accused of appropriating the play Agnes, written for Miss Ethel by Sardou, under the title Anselma. Mrs. Tracy, after proving her proprietary rights, made a present of the play to Mme. Janish.

Ingersoll's "Prose Poems."

Some of Robert G. Ingersoll's strongest supporters and warmest admirers are numbered among the men and women of the dramatic profession. The fervid eloquence, the brilliant wit, the rich poetical fancy and the broad philanthropy of this great orator and thinker appeal with irresistible force to actors, whose keen sympathies and responsive mentality render them singularly and happily appreciative of the golden words dropped from the lips of such a man. They cannot fail, therefore, to be grateful that the brightest jewels of Ingersoll's thought have been gathered and published in appropriately beautiful form. And these "Prose Poems and Selections" are a veritable treasure-house to the reader.

Ingersoll is not "understanded of the people." He is falsely called "the great iconoclast;" he is looked upon by thousands—to whom his name is the synonym of iniquitous disbelief and who for the most part have formed their estimate of his views not from personal knowledge but by evil report and irresponsible hearsay—as a blatant blasphemer; he is denounced from the pulpit and execrated in the pew; he is ignorantly misconstrued, misquoted and misunderstood. This is the inevitable penalty of upholding liberty of thought, action and speech. Those who dare not slip the leash of prejudice find agreeable occupation in villifying those who do. To differ in one's opinions from the opinions of others is little less than a crime even in these enlightened days.

PROSE POEMS AND SELECTIONS. *Robert G. Ingersoll.* Quarto, 285 pp. Steel engraving of the author and autographic fac-simile. New York: C. P. Farrell.

While we do not mean to indorse or oppose Ingersoll's theological beliefs and disbeliefs, we do not like to see them grossly distorted nor the remarkable purity and integrity of the man impugned. And we think that the volume to which this article is devoted will do much to set the author in a just light before his countrymen, as well as furnish pleasure to those who share his ideas. We are certain that no man or woman, Christian or infidel, can peruse these "Prose Poems" without feeling respect for the sincerity and admiration for the genius of the massive mind that conceived them. The fragments cover a great variety of topics, and they furnish some striking examples of the virility of his arguments, his classic simplicity and purity of expression, and the surpassing beauty of his style. The thoughts are those of one who truly loves his fellow-men; who hates sham, falsehood and superstition; who sturdily advocates principles that concern the best interests of humanity; who takes a cheery, healthy, hopeful view of life and vigorously resents the popular impression that this is but a vale of tears. There are gleams of sunshine in every page, glittering gems of epigram, tender sympathy with the frailties of mankind, rare insights into the beauties of nature and passages of eloquent English that thrill the soul and stir the blood. We have space for but a few quotations—yet these will serve as an index to the contents of this work:

The peroration of an address delivered in this city before the Grand Army of the Republic: "But what of those who fell? There is no language to express the debt we owe, the love we bear to all the dead who died for us. Words are but barren sounds We can but stand beside their graves and in the hush and silence feel what speech has never told. They fought, they died; and for the first time since man has kept a record of events, the heavens bent above and domed a land without a serf, a servant or a slave."

From a tribute to his dead brother: "He believed that happiness is the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only priest. He added to the sum of human joy; and were everyone to whom he did some loving service to bring a blossom to his grave, he would sleep to-night beneath a wilderness of flowers. Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star and listening love can hear the rustle of a wing."

At a child's grave: "Every cradle asks us 'Whence?' and every coffin 'Whither?' The poor barbarian, weeping above his dead, can answer these questions just as well as the robed priest of the most authentic creed. No man, standing where the horizon of a life has touched a grave, has any right to prophesy a future filled with pain and tears."

Of Freedom: "Is it a small thing to quench the flames of hell with the holy tears of pity; to unbind the martyr from the stake; break all the chains, put out the fires of civil war; stay the sword of the fanatic and tear the bloody hands of the Church from the white throat of Science? Is it a small thing to make men truly pure—to destroy the dogmas of ignorance, prejudice and power—the poisoned fables of superstition, and drive from the beautiful face of earth the fiend of fear?"

Of originality: "An argument is new until it has been answered. An argument is absolutely fresh and has upon its leaves the dew of morning, until it has been refuted. * * * Substance is eternal; forms are new. So in the human mind certain ideas, or in the human heart certain passions, are forever old; but genius forever gives them new forms, new meanings; and this is the perpetual originality of genius."

Of Voltaire: "Voltaire was the intellectual autocrat of his time. From his throne at the foot of the Alps he pointed the finger of scorn at every hypocrite in Europe. He was the pioneer of his century. He was the assassin of superstition. Through the shadows of faith and and fable, through the darkness of myth and miracle, through the midnight of Christianity, through the blackness of bigotry, past cathedral and dungeon, past rack and stake, past altar and throne he carried, with chivalric hands, the sacred torch of reason."

The Infidel: "In looking at the cathedral he remembered the dungeon. The music of the organ was not loud enough to drown the clank of fetters. He could not forget that the taper had lighted the faggot. He knew that the cross adorned the hilt of the sword, and so where others worshipped, he wept."

At the tomb of Napoleon: "I thought of the orphans and widows he had made—of the tears that had been shed for his glory, and of the only woman who ever loved him, pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant and worn wooden shoes. I would rather have lived in a hut with a vine growing over the door and the grapes growing purple in the amorous kisses of the Autumn sun. * * * I would rather have been that man, and gone down to the tongueless silence of the dreamless dust, than to have been that imperial impersonation of force and murder known as Napoleon the Great."

Of free will: "Is it not possible that each brain is a field, where all the senses sow the seeds of thought? Some of these fields are mostly barren, poor and hard, producing only worthless seeds; and some grow sturdy oaks and stately palms; and some are like the tropic world, where plants and trees and vines seem royal children of the soil and sun."

Of Love: "Love is the magician, the enchanter, that changes worthless things to joy and makes right royal kings and queens of common clay. It is the perfume of that wondrous flower, the heart, and without that sacred passion, that divine savor, we are less than beasts; but with it earth is heaven and we are gods."

Beethoven's Sixth Symphony: "This sound-wrought picture of the fields and woods, of flowering hedge and happy home, where thrushes build and swallows fly, and mothers sing to babes; this echo of the babbled lullaby of brooks that, dallying, wind and fall where meadows bare their daisied bosoms to the sun; this joyous mimicry of Summer rain, the laugh of children, and the rhythmic rustle of the whispering leaves; this strophe of peasant life; this perfect poem of content and love."

Not to Return to the Stage.

John E. Owens was sitting in an easy-chair on the verandah of a hotel in a Southern city, the other day, when a MIRROR representative approached him. He was reading a copy of that journal, which he dropped when addressed and extended a friendly greeting. During a pleasant chat the representative dropped this remark:

"A stray newspaper paragraph recently appeared to the effect that you were about to return to the stage, Mr. Owens, and that you would be associated with several well-known actors next season. Is there any truth in it?"

"None whatever. Now, is a man in my enfeebled health"—rising slowly and with some difficulty—"in a fit condition to travel about the country professionally? At present I haven't the slightest intention of returning to the stage. My future plans will be governed by my health. I may spend the Summer on my Maryland farm, or, if I am strong enough, cross the ocean. Charleston's mild climate improved me considerably Winter before last, and I may spend the coming Winter there. As to my theatre in that city, I have no alterations or other improvements in contemplation. The house will be thoroughly renovated, however."

Mr. Owens moves about with difficulty, but does not use any support—not even a cane.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The crusade of THE MIRROR against the pernicious dramatic agency system and its advocacy of a registration bureau in connection with the Actors' Fund as a convenient and satisfactory substitute, have borne good fruit. An outgrowth of our exposure of the agency iniquities is the new Theatrical Bureau just established under the auspices of the Fund and located at the headquarters, No. 12 Union Square. This appendage is not only destined to furnish the profession with a reliable and honest exchange, but it will be the means of adding to the revenue of the institution, thus proving a means whereby actors and managers in the ordinary transaction of their business will, without other than the regular expense, contribute to the maintenance and assist in the charitable work of the Fund.

* * *

The Bureau starts out under the most favorable conditions. It is under the direct control and supervision of the Board of Trustees, who have appointed Charles A. Glyn—a gentleman eminently qualified for the work in respect to popularity, enterprise and ability—to take charge as manager. The prospectus states that the object of the agency is to make it the best and surest medium of supplying all first-class managers with first-class talent, and to make it the means of a continual source of supply to the treasury of the Fund. There will be no favoritism or partiality shown either actors or managers, and this will be a decided novelty in the agency business. No charges will be made beyond five per cent. of the first week's salary on engagements made through the Bureau. Attractions will be booked on reasonable terms, routes laid out and time filled for out-of-town theatres. The books are now open and the concern is ready for business. Actors who have not yet booked their names and addresses are requested to do so as soon as possible. May good fortune attend this new and important venture!

* * *

Milton Nobles and Robert McWade were members of the same company twenty years ago. In McWade's early starring tours Nobles played in his support. For the sake of old times and old friendship, McWade is going to reverse the relative positions, having consented to create a minor character part in the farce which Nobles will produce about the middle of next month at the People's Theatre.

* * *

Mr. Nobles, by-the-bye, tells me that he is finding the greatest difficulty in casting his piece, which is a farce pure and simple, of the old-fashioned kind. He has had no trouble in obtaining men, for there are plenty to be had who are accustomed to the bygone style of work demanded by these pieces, but experienced women are rare as roosters' eggs. Those who went through the farce mill and know the ropes have lost youth and beauty, while the young soubrettes are entirely inexperienced in this line.

* * *

A theatrical observer and statistician asserts that every five years the public undergoes an almost complete change. In other words, if a play is presented only at intervals of five years in any city, its audiences will be composed of a new set of people. The growth of boys and girls into men and women and the mortality among adults, according to this mathematician's calculations, are the factors in this transformation. He further argues that the recognition of this fact should justify the revival of good plays from time to time which have been shelved in the belief that they are worn out.

* * *

Many erroneous statements have appeared in the daily papers concerning the *fracas* in which a number of actors were concerned last Thursday night in front of the Brooklyn Park Theatre, and I have been asked to state the simple facts of the case. A party, consisting of Walter Sinn, Len Grover, Jr., John Mackay, Frank Lamb and a non-professional Brooklynite, supped together after the play and then issued forth from the restaurant to the sidewalk. While conversing together two burly hackmen crossed from the opposite side of the street and, without provocation, made several insulting remarks to the gentlemen composing the group. One of them supplemented his words by blows, attacking Lamb. Young Grover came to the rescue and was doing good execution on the assailant's phiz, when another fellow assaulted him with a club, cutting his scalp open. Meantime a band of hackmen, armed with whips and clubs, came to the rescue of their associates, who were getting pretty badly punished. The professionals, finding themselves outnumbered, discreetly skipped. They got a policeman, returned and identified the two principal assailants, who were placed under arrest. The justice held them for trial and the case will come up to-day (Thursday). The assault seems to have been most vicious and unprovoked and the motive for it is shrouded in mystery. Mr. Grover was sent to a hospital, Mr. Lamb kept in seclusion for three days, and Mr. Mackay received some painful but not serious injuries.

* * *

Here is a paragraph that appeared in yesterday's issue of *The Judge:*

The Judge receives the following from the tenor of the Mikado company that recently played at the Metropolitan Opera House, dated Worcester, Mass., May 11. 1886:

My attention has been called to an article in the NEW YORK MIRROR of May 8, and will you favor me with the small space these few lines will occupy? No more astounding news could possibly be printed than the fact that my calves moved round to the front of my legs. Is it not possible that other calves than those of Nanki-Poo may have been in the mind of "Giddy Gusher," and that things became a little mixed? I must admit there may be a lack of "durable symmetry," but they are just as they grew. If "Giddy Gusher" doubts this fact, I will not ask her to accept this statement as final, but next season these same calves will be on exhibition every evening for the benefit of the public, and on "Tuesdays and Fridays on presentation of visiting cards," for the benefit of the doubting, when it can be realized that in regard to *these* calves, all things are what they seem. Yours respectfully,
ROY STAINTON.

So it appears, after all, that the Gusher was doing Roy Stainton a real service, the effect of which that young man completely destroys by taking up his pen and putting his foot into it—if a bull may be justified in this calfish connection. As long as people imagined that Roy Stainton's wonderful understandings were not the work of God, but of a clumsy "symmetrical" maker, the reputation of his legs was safe. Now the truth is out. Those calves are really "just as they grew," and Nature must bear the blame that the ever charitable Gusher, in the kindness of her heart, was willing to ascribe to a set of elusive pads.

Manager Whitney's Interests.

C. E. Blanchette, representing C. J. Whitney's theatrical interests, has been in the city for a few days, but has returned to Detroit. He says the Detroit Opera House will remain standing until the new one, now being built by the Bagley Estate for Mr. Whitney, is completed. Mr. Blanchette says the season has been very profitable.

"I am not here to book," he continued. "Travelling managers are making their applications or booking as they pass through with their companies. Time for next season is nearly all filled. A month ago the Emma Abbott Opera company played to within five dollars of $8,000. Of course, Manager Pratt at once re-booked. He is an enthusiast on the Detroit Opera House. He thinks it has the finest auditorium of any theatre in America."

Mr. Field's Generosity.

Certain misconstructions have been placed on the reasons for the recent changes at the Madison Square Theatre. Richard Mansfield, it appears, came into the Madison Square Theatre with Prince Karl on peculiarly advantageous terms, owing to the fact that Mr. Palmer, on account of the failure of Thatcher, Primrose and West's Minstrels to keep their contract, was in somewhat of a predicament for an attraction. For a continuance of the engagement Mr. Palmer offered terms both reasonable and just. Mr. Mansfield proposed the acceptance of the offer to Mr. Field of the Boston Museum. Mr. Field, however, declined to continue except under the former terms. Mr. Mansfield then stated that he would arrange to go on himself, as the business was very good and the play had caught on. He begged of Mr. Field to let the company remain with him, at least for a week, promising to pay all their salaries. This Mr. Field declined to do, and at once took away, not only all his people, but the stage properties as well.

Mr. Mansfield was confronted with the task of getting together, in three days, a company, scenery and everything necessary for a continuance of the run, as well as the work of committing to memory an entirely new fourth act that had been written for the play. He, as well as everyone connected with the Madison Square, worked day and night—with what result has been seen. Mr. Mansfield will continue at the theatre as long as the weather permits.

Tearle's Return.

Osmond Tearle arrived on Monday by the *Arizona*, accompanied by his wife and child. He appeared to be in splendid health.

"I'm so glad to get back that I act like a school-boy out on a holiday," he said to a MIRROR reporter. "I've been away eleven months and it seems like an age. This time I've come back for good. I'm going to take out my papers and become a full-fledged American citizen. Did I have a pleasant voyage? No, indeed. Both myself and my wife, as well as the baby, and my dog that I brought over, were as sick as we could be."

"Was your English tour a success?"

"Well, yes. But more artistically than financially. It was as good as it could possibly be considering how things are now in England. It's quite a pleasure for me to hear people say I've been missed, and I look upon it as a compliment.

"The piece in which I am to star under Mr. Hayman's management, opening at the Baldwin Theatre, San Francisco, on Oct. 11, is Man to Man, by a Mr. Bourne. It is an emotional drama, strong and pathetic, and yet with considerable of the comedy element in it. It has been running for 500 nights in the provinces of England, the author starring in it in the part that I shall play—George Gordon. There were three or four American managers after the play, but I got the right to America and Canada on condition that I play the leading part myself. I have not seen the piece, but Mrs. Tearle has, and she will play in it the part of a gypsy. I intend appearing in nothing but Man to Man, although I have in my possession a dramatic play adapted to a lady star, which has been intrusted to me by the author for disposal."

That Baseball Match.

The baseball match, played at the Polo Grounds, on Tuesday afternoon, between the Tragedians and Comedians, for the benefit of Mrs. Bartley Campbell, resulted in the overwhelming defeat of the former..

A great cheer went up from the waiting crowd when the players reached the grounds. Burr W. McIntosh, the catcher for the Comedians, wore a regular baseball suit. Boniface's "Are you with me, Rats?" issued from the Professor's overalls, while Francis Wilson looked pretty in a suit that tended to show off all the convolutions that his erratic underpinnings were capable of. De Wolf Hopper towered over his brother players in a gray suit, while Nat Goodwin looked as miserable as all comedians do off the stage, in a velvet stage sack-coat and everyday trousers. Charley Bowser and Victor Harmon dressed so that the wind might not play too great havoc with their legs, while Powers was the hit of the day in his suit as Rats.

For the Tragedians, G. W. Sammis, the catcher, had on a pretty suit, with a "P" on the back of the loose coat. This initial was differently interpreted by the members of the rival nine. Powers stated that it stood for "Pudding," "Pie" or "Peanuts," while Goodwin held that it meant "Pilsner." Edwin Cleary had on a false moustache and a Turkish loose costume of red, with baggy trousers. Alexander Salvini's habiliments were the most noticeable, however, chiefly by their absence Part of him was attired in Ingomar's costume, flying gracefully to the winds, while the cold breezes whistled around his anatomy to a most mournful cadenza. Randolph Murray looked very sad in blue—his ball-playing taking on the same noticeable feature. Will. S. Rising, Harry S. Hilliard, Paul Arthur, Joseph Frankau and R. C. Hilliard were all dressed so as to look becoming, but only a few of them gained the desired point.

The efforts of the actors to play ball were highly laughable. An effort was made to start the game without an umpire, but as a big club had been provided for that gentleman's defense, it was thought best to find a victim. In an unguarded moment a newspaper man volunteered. Fully equipped for his position by a book of Hoyle, the catcher's mask and a charming smile, the newspaper man took up a position as near the batter as he dared.

Mr. McIntosh was the first to go to the bat. He tried to look confident; but when a ball came with a whiz direct for his head, his countenance gradually assumed a careworn expression. Three more efforts were made by Will S. Rising to kill the big young comedian, but all were failures. At the fourth "Mac" struck out and went to first easily. R. C. Hilliard, who was at third base, next to a lot of beer kegs marked "Arnica," seemed to pay more attention to that than the game. Boniface followed to the bat, made a straight fielder, and went to second. Hopper's long legs did not prevent him from hitting the ball a terrific whack, and the result of the good batting was that the Comedians had made about six runs before the Tragedians were aware that the game was going on.

Nat Goodwin was dead in earnest when he came up smiling to the home-plate; but his evident impression that he could stand on the home-plate all the afternoon was not participated in by the umpire. He was allowed about nine strikes, all without effect.

The little idiosyncracies of young Salvini were among the most amusing features of the game. His position as left field was not very onerous, as few balls came his way; but when they did he invariably threw them to the person nearest him, no matter where the baserunner was or what effect the possession of the ball made. When the Tragedians finally had their innings, and it came Alexander's turn at the ball, he gave professional players a "wrinkle" by rubbing his hands in the dewy grass preparatory to taking up the bat. Contrary to his expectations, however, he did not split the bat when he struck it. After any number of passes at it he finally managed to hit it, and the umpire figured in a new role by pushing him to first base, where he was promptly put out by De Wolf Hopper sitting on the ball as it was thrown to him.

Randolph Murray's playing was also susceptible of slight improvement. While acting as first baseman for the Tragedians he evinced an aversion to catching the ball that was heart-rending to the rest of the nine. Jimmy Powers brought his old-time Grecian bend to the ball ground with him, and asked that his umbrella be kept over his head while playing. Boniface's pitching was decidedly comical. He nursed the ball behind his back for fully five minutes before deciding where to hit his adversary at the bat. A feature of the playing, worth the price of admission alone, was the look upon the players' faces when they calmly strode in home with the glass of beer procured at the third base. At a little after 5 o'clock the game was declared to have been won by the Comedians over the Tragedians by a score of 20 to 9.

The net sum realized, $430 25, was sent to Mrs. Campbell yesterday.

The Actors' Fund.

Five applications for relief were favorably considered by the Executive Committee.

There was expended in relief last week, $195.

New members and annual dues paid in: Louis Goulland, George Arthur, J. W. Rosenquest, Donald Harold, Frank M. Kendrick, Adele B. Kendrick, Owen Fawcett, Thomas M. Hunter, Harry P. Keen, M. J. Jordan, Frank Rea, Mrs. Frank Rea, John G. Ritchey, Lewis Baker, M. C. Daly, E. E. Backus, John Archer, B. R. Runnells, Arthur D. Peck, Mrs. E. M. Post, Robert Frazier, Percy Meldon, Mrs. Charles Poole, John R. Paulding, James H. Smith, William L. Boyd, Walter E. Sinn, Thomas Dayton, Charles Dade, William H. Rieger and Maurice Pike.

Mr. Greenwall's Views.

"I am about to secure a lease of Hyde's Opera House, Little Rock, Ark., said Harry Greenwell, the well-known Texas manager, as he ushered a MIRROR reporter into his office yesterday. "I shall have the following circuit next season: Galveston, Houston and Dallas, my own houses, and houses I contract for in Austin and Brenham, Texas; Texarkana, Ark.; Sherman, Paris, Beaumont and Waco, Tex.; Lake Charles, La., and Hot Springs and Little Rock, Ark. I will then have the choice of three points of entry into the State—Little Rock, Galveston and Dallas. I will also have the new house in San Antonio, to be completed in time for the Fall season.

"In regard to railroad conveniences for next season, two roads are being built which will be ready by the Fall—the Atchison, Topeka and Santa Fe, and the St. Louis and San Francisco, which will connect with the Santa Fe at Paris, and also connect with the Missouri Pacific. In fact, within the next twelvemonth Texas will have any number of railroads.

"What are the prospects for next season and how was the business for last?" asked the reporter.

"The word 'splendid' will answer both questions," Mr. Greenwall replied, "I think next season will be the best we've ever had. The last has undoubtedly been the best we've had so far. We played fifty three companies last year, and this time we expect to play between sixty and seventy. At present our cotton crop never looked better, and one rain in June and one in July will settle it nicely. The strikes are pretty well ended, and planters and everybody appear to have money. The merchants are here buying more goods and making greater preparations for a big season than ever before. The grain crop is great, and in fact the country was never in such a bright condition as it is to-day. Galveston's fire actually benefited that city, as it has thrown two million dollars into circulation, and the houses are being built up better and stronger than ever before. Besides all this, the Government has appropriated $600,000 for a harbor at Galveston, and $350,000 more for a new custom-house, all of which money goes into circulation.

"At Dallas my Opera House will be entirely overhauled and new scenery put in. At San Antonio a $75,000 opera house is to be erected, and at El Paso another $75,000 edifice is about going up. In fact, in the course of another year Texas will have as grand opera houses as there are in any State in the Union. After next season Houston is also to have a new opera house. The people want the best of attractions, and good companies can make money. Our people are very musical, and it is a great country for opera. They are also fond of good tragedians.

"For next season I have booked Booth, Keene, Barrett, Pope and Mrs. D. P. Powers, while among the other attractions I may name John T. Raymond, Wilson and Rankin's Minstrels, Zozo, Oliver Byron, J. B. Polk, Roland Reed, Robson and Crane, Myra Goodwin, Patti Rosa, White Slave and Devil's Auction. The circulation of THE MIRROR in the Lone Star State is becoming something great, and is only limited by the supply sent there."

Professional Doings.

—Fred. Lennox has been engaged by Lotta for next season.

—Change of air has been prescribed for Daisy Murdoch on account of lung troubles.

—The long run of the comic opera, Little Tycoon, in Philadelphia, will close on May 29.

—S. P. Norman, of J. M. Hill's business staff, is in Boston looking after the interests of Pepita.

—It is mooted that J. M. Hill and C. E. Pratt have formed a managerial combination with designs on Pittsburg.

—Pepita drew a large audience at the Hollis Street Theatre, Boston, on Monday night. The audience was rather cold at first, but eventually warmed up to enthusiasm.

—One of the musical hits of The Field of the Cloth of Gold at the California Theatre, San Francisco, was "One, Two, Three, Four," composed for Mrs. McKee Rankin by Manager E. D. Price, with music by W. S. Mullaly. The song is likely to become very popular.

—Barry and Fay begin their [illegible] som at the Academy of Music, Chic[illegible] Sept. 13, and for the first time [illegible] the Southern country.

—W. H. Whedon, late of Louise [illegible] support, has gone to his home at [illegible] H., for the Summer. He will give readings at neighboring pleasure resorts.

—Edwin Arden's Eagle's Nest company closed season on Saturday last at [illegible]. Mr. Arden is highly gratified at the result of the season, and claims to be over $5,000 ahead. He will spend the Summer at the Highlands of Navesink.

—Last week a meeting of local managers interested in forming a new circuit in the oil country was held at Oil City, Pa. An organization was completed by the election of W. W. McKeown, of Youngstown, O., as President; R. A. Rogers, Oil City, Pa., Vice President; E. A. Hempstead, Meadville, Pa., Secretary. It is proposed to have two booking agencies in New York.

—James Owen O'Conor, the tragedian, opened his Summer season, which will embrace a tour of the Northwest, Canada and Northern New York, on May 10. His company includes Edward N. Hoyt, Charles Mortimer, Frank E. Mason, R. E. L. Tanner, Louis R. Peters, Lawrence Williams, E. S. Percy, Fred. E. Smith, Milton Hall, Thomas Rison, Marion Wallack, Mollie Bernard and Marie Rice.

—Time has been booked for the Matt Morgan Diorama Company in all the principal cities. It will be exhibited at the Star Theatre during the Winter holidays. Special cars are being made to convey the concern from city to city. In the battle scenes there are to be some 1,500 portraits of more or less distinguished officers of the Union and Confederate armies.

—Paul R. Albert, manager of the New Opera House at Chattanooga, Tenn., was in the city for a few days this week. Mr. Albert called to pay his respects to THE MIRROR, and said that Chattanooga would have a handsome new house, finely equipped, and a credit to the city. The Stoops brothers, of the old house, will have no connection with the new; nor are they any longer in the hotel business in Chattanooga.

—A good attraction is wanted to open Brown's New Opera House at Lebanon, Ind., during Fair week, August 16. The house seats 1,000, the stage is commodious, and the outfit of scenery of the best. Lebanon has a population of 5,000, and Brown and Co., who manage the house, want attractions for next season. They are leading merchants of the town and responsible men.

—The close of the present season at the Grand Opera House, Brooklyn, will be memorable in the theatrical annals of that city. Edward Harrigan's New York Park Theatre company opened there on May 3, and played until May 22. The total receipts of the twenty-four performances reached $[illegible] or an average of over $1,0[illegible] at each. Messrs. Knowles, Morris, Harrigan, Hanley and all concerned are to be congratulated.

—Charles O. White, the well-known Detroit manager, has been located for the past six weeks at No. [illegible] Broadway, Room [illegible], where a MIRROR reporter saw him yesterday. "My new Grand Opera House," said Mr. White, "is rapidly approaching completion, and by Sept. 16, when it opens, it will be one of the finest theatres in the country. It will have cost $130,000. Besides my own theatre I represent twenty seven others in Michigan and three in Canada."

Letters to the Editor.

A CORRECTION.

BELLEVILLE, Ont., May [illegible].

Editor New York Mirror:

SIR:—In your issue of the [illegible] that Harry Miller and Fanny Bernard [illegible] play, The Three Students, [illegible]. Kindly allow me to correct the statement. I have no intention of starring Mr. Miller or Miss Bernard in my play.

R. [illegible]

NEITHER WEARY NOR RESTING.

EVANSVILLE, Ind., May [illegible].

Editor New York Mirror:

DEAR SIR:—In your issue of May [illegible] your Keokuk correspondent states the Little Nugget Comedy company "has grown weary and laid down to rest," although speaking of my wife and self in the best of terms. It is a little mistake which I would be pleased to have you rectify. I cancelled my date at that place on account of warm weather, and circuses that had a monopoly of bill-boards, etc. My company has met with great success financially and artistically; we still flourish and do not close our season until June 15 in Toledo, O., and my next season's bookings are nearly completed.

Yours truly, OSCAR F. [illegible]

KNOWLES AND MORRIS CLOSE THE CASE.

BROOKLYN, N. Y., May [illegible].

Editor New York Mirror:

Your Brooklyn representative, John S. [illegible], borrowed "our style" from us in your last issue, and then proceeded at some length to make another misstatement, to wit:

"My quondam friends, Knowles and Morris, the more or less popular managers of this city, write themselves down as associate complainants in last week's MIRROR concerning a paragraph in your review of Brooklyn amusements of the previous week. The attempt to drag in Manager M. W. Hanley in the unseemly and causeless complaint, however, will not draw THE MIRROR, I daresay, into any controversy with that gentleman."

If this "quondam" (but grateful?) friend of ours will take the trouble of again looking over "last week's MIRROR," he will find that we make no complaint, but content ourselves with a simple statement of facts, properly produced and substantiated, with the view of proving the paragraph in your review written by him to be not true.

Let THE MIRROR temper its impartial justice with more than an ordinary amount of mercy, or there should be "a vacancy in the number of the men" the Brooklyn representative belongs to.

Hoping that we have not trespassed on your valuable space, and with the assurance that we will not again refer to the subject, we are, yours very respectfully,

KNOWLES AND MORRIS.

A BENEFIT FOR SARONY.

NEW YORK, May 24, 1886.

Editor New York Mirror:

DEAR SIR:—I have read with great pleasure the Giddy Gusher's call for a rousing testimonial to our veteran Sarony. It seems rather remarkable that such a thing has not been done before, in view of its peculiar fitness. Sarony has been the great active worker who has done for dramatic art what had before him been done very inadequately, if at all; he has created for it a pictorial history direct from the actual life—a history whose truth and fidelity can never be questioned and which will bring vividly before future generations the life of the stage of the present. For the benefit of those who are not intimately acquainted with Sarony or his career, it will be instructive to learn that he stands the acknowledged head of the photographic profession, and this by force of sheer genius and hard work. Like his namesake of universal military fame, our Napoleon is small of stature, but this will not prevent his always being [illegible] in the annals of his profession as Sarony the Great. It would undoubtedly be a fitting tribute of [illegible] from the sister-profession of artistic [illegible] dramatic—to show him by such a [illegible] long and arduous labors are valued. [illegible] him a stirring benefit, to which I [illegible] prominent lights of the profession would [illegible] contribute, directed by some able manager [illegible] Wallack, A. M. Palmer, or as suggested [illegible] Caull, making of the genial Giddy Gusher [illegible] nificent and memorable [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

and Farron, 17th, presented A Soap Bubble to a good house.

MINNESOTA.

Grand Opera House (L. N. Scott, manager): Sunday night, 16th, Gilmore's Band gave a sacred concert to a large and appreciative audience, who greatly enjoyed the fine selections rendered. The house has done a good business during the the past season. Manager Scott has presented a large number of the best attractions, drawing a liberal patronage. The house is virtually closed for the Summer, yet will be occupied at intervals by a few attractions that have dates already engaged. Den Thompson's co. in his new play week of 24th.

Olympic Theatre: Lisa Weber's Burlesque co. was the attraction week of 17th. Good performance.

Exposition Rink: On the 22d, Edwin P. Hilton, late manager of the Olympic Theatre, was tendered a complimentary benefit by a large number of friends and professionals in the specialty and variety line. An excellent bill. The attendance was large, and the receipts will net a nice little sum for manager Hilton, who fully appreciated the favor.

WINONA.

The Skating Rink has been purchased by Hitzka and Sheppard and turned into a theatre. While it is not an opera house, it is much finer than anything we have had. Opened 13th, with the Chicago Opera co. in The Mikado to a full house. Most perfect satisfaction. The solo parts were all well taken, Miss Becktell as Yum-Yum and Stanly Felch as Ko Ko bearing off the honors. Of course, Mr. McWade came in for a share as The Mikado. Chorus and orchestra good.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Week of 24th closed with the exception of 25th, when the Philharmonics gave their annual concert, for which occasion they secured the lady who became quite famous when here last season with the Typical Orchestra—Linda Brambilla. Large house. Patti Rosa returned night of 22d and appeared in Zip at matinee and Bob in evening. Very good business. Miss Rosa is not only strong herself, but the whole co. is good.

Gillis' Opera House (Corydon F. Craig, manager): The Grand Duchess met with such success that it run all through the week. Fra Diavolo is the attraction this week.

Music Hall (M. H. Hudson, manager): Manager Thompson was all smiles last Monday night (17th), when he opened at the Summer Garden with his excellent co. in Girola. It was certainly an auspicious opening. The first-nights are entitled to some allowances, but neither Mr. Hudson nor Mr. Thompson wished for any on the night of 24th. Mr. Hudson had entirely repaired his grounds after the cyclone. The evening was pleasant, the house was crowded, the singers sang their sweetest, and everything went off smoothly. Richard Golden kept the audience amused whenever he appeared.

JOPLIN.

Joplin Opera House (Elmer Webster, manager): Blind Boone, the colored pianist, gave two excellent entertainments 13th and 16th to small but highly pleased audiences. He is now assisted by Miss Stella, a twelve-year-old mulatto girl. Miss Stella is gifted with a very pleasing voice, which charms her audiences and earns her many an encore.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): The past week was bare of events till last night (20th), when Mlle. Rhea began an engagement of three nights and matinee. The play was An Unequal Match, and it was charmingly given to a large house.

People's: The Barbour Dramatic co. is doing a slim business at panic prices.

Items: C. D. Hess and his son, C. G. Hess, are here superintending arrangements for a musical festival which will be given here in June at the Exposition Building, and in which many celebrated artists will appear.—It is rumored that we are to have a season of light opera this Summer at popular prices, also at the Exposition building, and that the Thompson Opera co. is engaged.—One hundred and sixty of our best and most representative people sat down in the dining-room of the Millard Hotel last evening in response to invitations from the Omaha Lodge of Elks to attend a ladies' social in honor of Mlle. Rhea. A long and varied programme was capitally carried out, and a most enjoyable time was had. Quite a number of professionals were present, and joined heartily in the entertainment. Mlle. Rhea herself giving two recitations.

PLATTSMOUTH.

Waterman's Opera House (H. A. Waterman, manager): Mlle. Rhea came 17th and charmed a large and fashionable audience by her impersonation of Hester Grazebrook in An Unequal Match. George C. Miln presented Hamlet 20th to poor business. Miln has improved in the last year, though his co. is not as good as last season. The Hume Dramatic co. presented Esmeralda 21st and 22d in a very creditable manner. Grace Hawthorne, 26th and 27th.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Floy Crowell, a most promising emotional actress, played a successful week's engagement, houses being packed every night. Miss Crowell although a stranger in this section, at once won the unmistakable favor of her audiences. With the exception of E. P. Sullivan, E. P. Adams and Ed. Dudley, the co. is scarcely worthy of notice.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Zozo the Magic Queen attracted large houses the past week. The spectacular effects were particularly fine. George H. Adams, in the character of Washington Knowall, created much laughter. This week Hardie and Von Leer; next, Henry Chanfrau.

Grand Opera House (P. H. Lehnen, manager): Ethel Tucker appeared in a round of characters the past week sufficient to prove her right to a position among the most promising of our young actresses. Her versatility denotes earnest and determined study. The attendance was good. This week Prof. Morris' Equine and Canine Paradox; low prices.

Items: During the engagement of the Abbott Opera troupe, a short time ago, one of our local journals severely criticised Miss Abbott for singing "Home, Sweet Home" at the close of the opera of Linda. Miss Abbott writes the paper in justification of the interpolation. The *Morning Herald* takes up the cudgels in defence of Miss Abbott, and presents an able argument in her behalf. Manager Phil. Lehnen is negotiating for the appearance of the American Opera co. in one of the large rinks next month.

BUFFALO.

Last week's performances at the Academy of Music were the closing of the season at this house. Kiralfys' co. in The Rat-Catcher 17th, 18th, 19th and 20th, drew fair-sized audiences. Tony Pastor's own co., the following two evenings, did not meet with their usual crowded houses. Business could only be called moderate. The co., as usual, is up to the standard. The acrobatic performance of the Dare Brothers is exceptionally fine.

At the Court Street Theatre last week Milton Nobles gave Love and Law and The Phœnix three nights each. Considering the lateness of the season the houses were good. George C. Boniface will be seen in The Streets of New York this week.

Miaco's Humpty Dumpty co. entertained good sized audiences at the Museum week of 17th. Ethel Tucker plays a return engagement this week. The Two Orphans and East Lynne will be the bill.

Though the Adelphi was announced as closing for the season the week before last, it reopened, 24th, for a week, to The Four Comets, Hanley, Welch, Manning and Williams.

Item: I shook hands with T. J. Farron as he passed through the city Saturday. Two weeks more winds up Baker and Farron's season and connection.

OSWEGO.

Academy of Music (John R. Pierce, manager): A good audience saw Hi Henry's Minstrels give a second-class performance 17th. The season at this house closed with Margaret Mather in The Lady of Lyons 26th.

Casino Opera House (W. H. Frisbie, manager): Excellent business has greeted Lottie Church and co. in Unknown and Trix. They give satisfaction.

CANANDAIGUA.

Kingsbury Grand Opera House (G. Kingsbury, manager): Emma Thursby and concert co., 19th, sang before a fashionable and highly appreciative audience. [illegible] Mather as Pauline in Lady of Lyons was well [illegible] by a large house 22d. The supporting co. was [illegible].

[illegible] Pullman's Circus did a fair business and gave [illegible] satisfaction 19th.

AUBURN.

[illegible] of Music (E. J. Matson, manager): Macey's [illegible] co. gave a good entertainment and did a [illegible] 18th, 19th and 20th. Margaret Mather, in [illegible] Lyons, was greeted by a fair-sized and very [illegible] audience 21st.

[illegible]'s Circus did a big business 18th.

BINGHAMTON.

[illegible] (J. P. E. Clark, manager): The house [illegible] by a fashionable audience, 12th, to listen to a concert by the Emma Thursby co. The applause was hearty and sponteneous, winning a response to each number on the programme.

SALAMANCA.

Opera House (Hudson Ansley, manager): Howorth's Double show 22d to very light business.

BROCKPORT.

Morris Equine Paradox 21st and 22d. Excellent entertainment, especially the acts of Romeo and Juliet, the ponies.

OHIO.

COLUMBUS.

At the Grand Lizzie May Ulmer as Carrots in '49, did much better in every way than two weeks ago in Dad's Girl. The co. has been strengthened and a good even performance was given. This week A Cold Day; or, The Laplanders. Next, The Bennett and Moulton Opera co. This engagement will probably last the greater part of the Summer. The two cos., A. and B., will be consolidated and the bill changed every week.

Schneider's Garden is giving a neat entertainment and offer a big bill next week. Business is very fair.

Hessemaner's Garden: Opened 23d with the Leland Opera co. in The Mikado. Lillian Lawrence is the Yum-Yum.

The Park Theatre (Summer house) was opened 24th by the National Ideal Opera co. Bessie Grey, Tillie McHenry and Alf. C. Wheelan are among the principal people. The band will consist of thirteen pieces from the Cincinnati Grand Orchestra, and the probabilities are that the venture will prove successful, as it gives a large population in the North End a theatre of their own.

Items: Wilbur A. Mason, who has been with the Michael Strogoff co. the past two seasons, is at his home in Basil very ill.—Peter Sells was home a few days last week. He says business is very fair, and that the show has sustained no serious damage from the storms in the West.—James Miller and Allen O. Myers are home after ten days' fishing in Lake Erie. They look like Indians and have a big enough stock of fish stories to last through the season.—Constance Stanly is summering with her parents in this city. She had a fairly successful season and expects to do much better in the same territory next.—J. H. Adams has been booming the Cold Day party the last few days.—Lincoln G. Wagenhols is home for the Summer after a season with Katherine Rogers. He expects to go with Fanny Davenport next season.—The Orpheus Club gave their fourth Musicale to honorary members at their handsome parlors, 18th. Stella McMillen, Prof. J. S. Bayer and R. T. Lewis were the soloists, and their numbers, added to the delightful singing of the Club, made a most enjoyable evening. This was Miss McMillen's first appearance in public, and she made an emphatic success. R. T. Lewis is the possessor of a magnificent baritone voice that should be heard professionally. Prof. Bayer is the well-known leader of the Metropolitan Opera House orchestra, and that his efforts were appreciated goes without saying.

Panic: At the close of the performance of Uncle Tom's Cabin, 17th, at Weyent's Hall, in Westerville, a village twelve miles north of here, a stampede was caused by the bursting of an oil lamp on the stage. The hall is on the third floor, and the only entrance is by a narrow stairway at the side of the stage. The manager, in attempting to throw the lamp out of the window, dropped it down the stairway, which was jammed with frightened people, principally women and children. Twenty persons were badly crushed and burned and four were killed.—The Columbus Lodge of Elks entertained their Marion brothers at their rooms Saturday night, and a party of about fifty left Sunday morning to take part in the Cincinnati reunion.—Giles Shine and Conrad Bowers, two clever gentlemen, are working up the business for the Leland Opera co. The whole garden will be handsomely illuminated on the opening night.—Oscar Cobb, the Chicago architect, is in town superintending the changes at the Metropolitan.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): A full house saw O'Neill's great creation of Edmund Dantes in Monte Cristo 5th, a strong, picturesque and thrilling dramatization of Dumas' great novel. O'Neill has grown in mental, if not physical, stature since he rose to favor on the Cleveland stock stage and used to recite "Shamus O'Brien" at Brainard's Hall. But some one ought to tell him of the grievous mistake of making the strongest speech of the whole play, "*Now I'm going to kill you*," a comedy line, in the duel scene, after he has disarmed Villefort. Instead of thrilling the audience as it must certainly have done if properly rendered, it fell flat when delivered with an air of buffoonery. Shannon's Noirtier was fair, but not to be compared with Henry Lee's or Fred. de Belleville's. This is not an invidious comparison of the merits of these actors; for it is equally true that Mr. Shannon's former part, Cedarousse, was unexceptionably strong—much stronger than his Noirtier.

In the Wings: The Lancers' Ball is rehearsing for performance Friday and Saturday, with a large advance sale of seats, the result of the local charity benefit and of the success of David Garrick produced here last year under the direction of Mr. D. H. Wilson, who is producing The Lancers' Ball.

ZANESVILLE.

Bijou Theatre (Dr. O. C. Farquhar, manager): Laura Dainty and her co. presented A Mountain Pink during a three nights' engagement, which began 20th. Business was fairly good. A Mountain Pink is an exceedingly interesting play, attractive enough to command close attention of an audience throughout. Miss Dainty impersonated the Pink, Sincerity Weeks, in a capable manner, while an able co. afforded efficient support. Next attraction here is Miaco's Humpty Dumpty, week of 21st.

TOLEDO.

People's Theatre (Brady and Garwood, managers): It has been some time since we last saw Little Corinne in Toledo. She was then a wee bit of a girl, who spoke everything very slow and very plain, with great emphasis whenever required. Her repertoire then consisted of The Magic Slipper, Pinafore and The Mascotte. At present half a dozen other operas have been added and two or three comedies. While the opera is presented in fine style by the co., their best hold is musical comedy. Corinne, while always pleasing, cannot be seen to better advantage than when doing one of her many neat songs and dances. Finer costumes have never been seen here; there seemed to be an endless variety of them. Of the original Merriemakers only two remain—Harry Woodbury and Frank Hayden. The latter acts as manager for Miss Kimball, and is a very pleasant gentleman and a staunch friend of THE MIRROR.

Arena: Miller, Okey and Freeman's Circus the entire week, two performances daily, has been doing good business. Cheap prices and a good show caught the crowd.

LIMA.

Faurot Opera House (Quincy Kilby, manager): Stuart's Dramatic co. played to very poor audiences last week. The co., excepting probably Mr. and Mrs. Stuart, is decidedly weak. Melville Sisters 31st, week.

Item: The members of the Corinne co. made many friends during their stay here, and the boys long for their return which, I hear, will be in a week or two.

KENT.

The Summer Visitors Comedy co., comprising members of the Josie Robinson and Annie Lewis Dramatic cos. whose seasons have just ended, will Summer at the "Glens," a resort near here. They have formed a stock co., and will play one night each week in the following named towns: Ravenna, Hudson, Talmadge, Cuyahoga Falls and Kent. The company is composed of some very clever people, Josie Robinson, Adelaide Thornton, A. C. Dillon, Louis Haywood and Ben. Hendricks being among the number.

From information given your correspondent Annie Lewis's manager, Harry N. Leslie, and Mr. Sychoff, business manager, treated their people very badly while playing a week's engagement in Cleveland. They skipped in the dark of the night, leaving behind them bills to the amount of $170, part of which the co. had to pay.

The stock co., as now organized, is very good, indeed, and thus far has given general satisfaction. On the 28th Ellis' Uncle Tom's Cabin co. and 29th The Summer Visitors, when Lady Audley's Secret will be rendered.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): J. S. Murphy, in Kerry Gow, appeared before an audience of good size, 18th, and had the assistance of an evenly balanced company, including Virginia Nelson, in the role of Nora Drew, who sustained the part unusually well.

Item: Mr. Murphy and company are on their way to New York city and will close their season there June 5.

Arena: R. G. Ball, one of the advance agents for Barnum's circus, was in the city last week heralding the coming of the greatest show on earth. Mr. Ball is a genial gentleman, and spoke of THE MIRROR in glowing terms.

LANCASTER.

Chestnut Street Opera House (Herman Wilkemyer, manager): The Belle Cole Concert co., 19th, was greeted by very poor house, but, notwithstanding, gave those of our amusement patrons that were fortunate enough to be present the choicest kind of musical treat. They were deserving of the most substantial patronage. J. S. Murphy, billed for 13th, failed to come on account of severe storm. This house closes for Summer season with the engagement of Corinne Merriemakers 30th to June 2.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager) After being closed for five weeks the house was reopened by J. S. Murphy, 17th, in Kerry Gow, to excellent business. Laura E. Dainty's Mountain Pink co. cancelled 25th. Excuse—bad business caused the co. to close season.

Items: Mrs. J. F. O'Brien, of Toledo, O., spent Sunday and Monday here, the guest of her son, Edward Poland, of the Kerry Gow, co.—Lizzie Evans comes Nov. 24. Trust she will give us a new play.—Letter in post office for manager Leland Opera co.—J. W. Carroll, ahead of J. S. Murphy, tarried here several days, rearranging route.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): The Melville Sisters, supported by Walter S. Baldwin, played here last week. Their repertoire was Galley Slave, Hazel Kirke, Danites, East Lynne and Queen's Evidence. Cheap prices; drew jammed houses every night. The sisters are good, their wardrobe magnificent and their support fair.

Chaff: Mr. Baldwin, 19th, had a dangerous spell with his heart, necessitating the work of two physicians for several hours. He got out of a sick bed to play 20th. Frank Haller recently joined the company as business manager. Rose Melville, the pianist of Terre Haute, visited her sister during their week here.

FREMONT.

Heims Opera House (T. M. Dryfoos, manager): Jennie Calef played Little Muffets and Little Barefoot to good houses 21st and 22d. Miss Calef is a sprightly and winsome little actress, and won many friends as Little Barefoot. She rivals Maggie Mitchell. Her support was good. Lost, 27th; Belle Cole Concert co., 28th.

BUCYRUS.

People's Opera House (V. A. Chesney, manager): The Cora Van Tassel co. finished a week's engagement here to night, 22d, to good business at cheap rates. The company is composed of good talent and deserved what they received, a crowded house.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): We, Us & Co., as played by a poor co., has drawn small houses. Neither co. nor play has any merit.

Casia (Leslie Cook, manager): A few benefits filled out last week. The co. left 14th for Victoria. A Summer opera co. will probably be engaged for June 1.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): James O'Neill in Monte Cristo, 25th, was successful in drawing a house which was nearly equal in size to the house which greeted him on his first appearance earlier in the season. In neither case was the business done equal to the merits of the co. The drama was finely acted and handsomely staged, the scenic effects being very fine and gaining well-merited applause. Of the co. little can be said save that they were competent and thoroughly at home in their parts. Handel's Creation was finely rendered by the Mozart, assisted by Henrietta Beebe and Fred. W. Jameson, of New York, D. M. Babcock of Boston, and the Germania Orchestra of Philadelphia. This event occurred 17th, and brought out one of the most fashionable audiences of the season, though not sufficiently large to make it a financial success. Artistically considered, it was the greatest success in the musical history of Harrisburg. This was the first time the Creation was presented in this city, and was considered a test of the abilities of this musical organization. The result has proved most gratifying to their numerous friends, and gives them renewed courage for future undertakings. Not a little of the credit of this triumph belongs to the professional talent brought from abroad. Still, I am sufficiently optimistic (where the Mozart is concerned) to believe that the same result could have been produced by a judicious selection from their own ranks. Miss Beebe was uniformly pleasing in the soprano numbers, and gave evidence of a free appreciation of the beauties of the oratorio, singing her music with such exquisite shading as to cause the most spontaneous applause of the evening. Fred. W. W. Jameson also sang most acceptably. His voice has a rich baritone quality, and is well adapted to this class of music. The full, rich bass voice of D. M. Babcock, and his excellent method, won him many friends. Notwithstanding the merits of these singers, I think the Mozart could have won a success alone. It must be conceded that we have no instrumentalists who are as familiar with oratorio music as the Germania Orchestra, and in the employment of this band no mistake was made. The chorus work of the Mozart is worthy of the highest praise, being nearly perfect in all the essentials for work of this nature.

TITUSVILLE.

Emory Opera House (Emory and Lake, proprietors). Decidedly the most enjoyable entertainment given here in sometime was presented to an intelligent audience by Joseph O'Neill's Monte Cristo 19th. The actor's reputation was well sustained, and he was frequently called before the curtain. The water scenery was magnificent. The support was very fine.

NORRISTOWN.

Music Hall (N. J. Boyer, manager): Blind Tom to first-class business 19th. Good entertainment and everybody pleased.

Item: Captain C. P. Weaver, owner of the Norristown skating rink, is converting that building into a theatre, where he proposes to run the better class of attractions. The Academy of Amusements will be the name of this edifice, and it will have a seating capacity of 1,300, with standing room for 200 more. We predict a good business for the Captain.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Ten Nights in a Barroom was put on by local talent 18th and 19th, and was a great success.

Arena: Maine's Circus visited us 15th. Small concern, but gave the best of satisfaction.—The Big United States Circus was on the Brighton side 17th, and drew large crowds.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Si Perkins, 19th, was the only attraction of the past week. Frank Jones and Alice Montague took the leading characters and played them very well. The band appeared on parade as farmer boys and attracted considerable attention. Business large.

Maennerchor Hall: The Zillerthaler Tyrolese Quartette, supported by the Lancaster Maennerchor, gave an excellent entertainment to large audience 20th.

OIL CITY.

Opera House (Kane and Rogers, managers): James O'Neill presented Monte Cristo, 20th, to large business. The support and scenery were the best all around that has been seen on an Oil City stage. Universal satisfaction. Sawtell Comedy co. 31st, one week.

Arena: United States Circus 29th.

ERIE.

Opera House (Henry A. Foster, manager): Kiralfys' Rat-Catcher was presented to good business, 21st and 23d.

Change: John P. Hill has secured the management of the house for next season.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): James O'Neill appeared as Edmund Dantes and the Count of Monte Cristo, 22d. This was Mr. O'Neill's second appearance within a few weeks. The first performance created so favorable an impression that he was greeted by one of the finest, aud certainly the largest, audience since the opening of this house. Mr. O'Neill's uniformly good acting gained for him the good opinion of the large audience. He is well supported, and all did their share to make the performance worthy of the large patronage. Manager Aschbach has secured the Templeton Mikado co., with Roland Reed as Ko-Ko, for a benefit to attaches of this house, 27th.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Last week was the inaugural of the Summer season, and proved very successful, large and appreciative audiences being present at every performance. The house was decorated with flowers and plants, and the air was perfumed with extracts. The Three Guardsmen was brought out, and, with the exception of one or two characters, was excellently played. The stock co. proved to be a surprise to everybody, as it gave a strong and finished rendition of the play. This week the same co. bring out The Sea of Ice. Popular prices (fifty cents procuring the best seat in the house) and popular plays will no doubt prove a drawing card for Mr. Morrow's new venture.

Low's Grand Opera House (W. H. Low, Jr., proprietor and manager): A sacred concert was given Sunday evening, 23d, by A. O. Babel, the Cowboy Pianist, and Grace Courtland, the Witch of Wall Street. The audience was small. The last two nights and Saturday matinee this week Haverly's Minstrels play a return engagement here, which, judging by the sale, will fill the house.

Theatre Comique: Fair attendance last week to see Arizona Joe in the border drama, The Black Hawks. This week a grand double bill is offered, The American Four comb. and Ida Siddons' Burlesque co. Big business is assured.

Westminster Musee: Splendid business all last week, the sign "Standing room only" being used every evening. This week the arrivals are four Powers Brothers, Billy Carter, Debolieu Brothers, athletes; Emery and Russell, Kittie Bingham, Belle Verna, Stanwood Sisters, and the German Rose.

Sans Souci Garden. Lizzie Evans in Fogg's Ferry opens the Garden 31st, and will be followed by some interesting attractions.

Item: Several concerts are announced for this week.

TENNESSEE.

MEMPHIS.

People's Theatre: Variety co. Business fair.

Items. Donaldson's Dime Museum closed.—Mlle. Leon who was thrown from a trapeze while with Robinson's Circus sometime ago, has almost recovered. She took a benefit at Estival Park on Sunday night, 23d.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): On 10th and 11th, the Sparks co. rendered Bunch of Keys, to very good audiences. The several members of the cast (Crosbie, Canfield, Miss Nash, Miss Stanhope and Miss Seymour) all evidently bent on pleasing their hearers, and thoroughly succeeding. J. W. Baird's Minstrels filled a profitable engagement 12th, 13th, their performances being well rendered and well received. The Home Dramatic Club has The Guv'nor in preparation for Decoration Day.

VIRGINIA.

STAUNTON.

Arena: Barnum's Show 15th—Jumbo and all. Large crowd in attendance at afternoon exhibition. Terrific storm came up in midst of performance and brought it an abrupt close, scattering crowd in a panic. No one was hurt. Crowd in evening small on account of bad night, and show proceeded under great disadvantage on account of heavy, muddy rings and tracks. Circus exceedingly fine and animal exhibit much the largest ever seen here.

Items: Morris H. Warner, the gentlemanly press agent of the show, extended marked courtesies to your representative, and is hereby commended to the notice of correspondents.—James Harrigan, the hurdle rider, who broke his leg in Baltimore by his horse falling with him, is getting on finely.—Lola Sylvester, who dislocated her shoulder in Philadelphia, tried to go on again in Washington, but had to give up her act, and is not now with the circus.

WEST VIRGINIA.

WHEELING.

People's Theatre: Newton Beers' co. appeared last week, presenting Only a Woman's Heart and Only a Farmer's Daughter. Very good business and pleased audiences very much. Gowongo Mohawk has improved very much in her acting since she was here last, and the rest of the support was above the average.

PARKERSBURG.

Academy: The last attraction of the season was J. S. Murphy in Kerry Gow, 12th. Large and appreciative audience. The smithy scene was very natural, with F. Ward's horse, Grey George, in the cast.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Harry M. Clark's Comedy co. played a week's engagement to good business, presenting The Shaughraun, Galley Slave, Midden Hand, Ticket-of-Leave Man, Hazel Kirke, Queen's Evidence and Two Orphans. The co. is pretty evenly balanced. Several members had been here before with first-class cos.

Personal: No doubt all the readers of THE MIRROR were agreeably surprised to notice on the first page of a recent MIRROR the portrait of our dear Giddy Gusher. My surprise was to find her a woman about fifteen years the junior of one I had pictured to myself, she writes so "ancient," you know. Long life to the Giddy Gusher.

MADISON.

Turner Hall (Cornelius and Officer, managers): The University Glee Club gave a very fine concert to a fair-sized house, 20th. Gilmore's Band delighted a large and fashionable audience, 22d.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): M. B. Curtis in Spot Cash 14th. Co. and business good. McFadden's Uncle Tom Cabin co. 17th. Business good.

LARAMIE.

Holliday's Opera House (J. W. Stryker, manager): M. B. Curtis gave Spot Cash to a small house 15th.

Mannerchor Hall: The Cope Merrill comb. gave a very pleasing performance to a fair audience 15th.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The attraction week of 17th was Shadows of a Great City. This piece was presented to large houses last season, and this engagement was fairly successful. The leading roles were ably portrayed by Nelson Wheatcroft, George R. Edison, William Cullington, Edna Carey and Annie Ward Tiffany. The Rat-Catcher, 26th, 27th, 28th and 29th. The house then closes for the season.

Yonge Street Opera House: Howorth's Hibernicon, 24th and week.

Item: The Rochester, N. Y., and the Toronto Baseball teams attended the theatre 18th, at the invitation of Manager Sheppard.

OTTAWA.

Grand Opera House (John Ferguson, manager): The Mayo Nordeck co. held the boards, 19th, 20th and 21st. Frank Mayo and Kathryn Kidder established themselves as prime favorites. The supporting co. was capable, and the points of the play were well brought out. Business only fair.

Royal Theatre: The stock co. has been disbanded for the season, and the house is in the hands of the repairers.

MONTREAL.

Academy of Music (Henry Thomas, manager): Joseph Jefferson appeared week of 17th in Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle. It is a number of years since the star appeared here, and the result was a splendid week's business. Adeline Stanhope and Edwin Varrey are at the head of the supporting co. Shadows of a Great City, 24th.

Theatre Royal (Sparrow and Jacobs, managers): Minnie Oscar Gray and W. T. Stephens, with their trained dogs, were the attraction last week. A couple of border dramas were presented, namely, Saved from the Storm and Without a Home.

ST. THOMAS.

Opera House (George S. Claris, manager): The Tavernier co. opened a two week's engagement, 17th. Change of bill nightly. Crowded houses. Ida Van Cortland, the leading lady, has made many friends by her fine acting. She is well supported by Mr. Tavernier and a good co.

BELLEVILLE.

Belleville Opera House (Henry Tammadge, manager): Frank Mayo in Nordeck, to fair houses, 17th, 18th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Emporia, Kas., June 1; Lawrence, 2; Topeka, 3; Atchison, 4; Leavenworth, 5; Kansas City, 7, week.
AIMEE: Rochester, 24, week.
ADA GRAY: N. Y. City, 31, two weeks.
ACROSS THE CONTINENT CO.: Montreal, 24, week.
A BRAVE WOMAN CO.: Rochester, N. Y., 24, week.
BAKER AND FARRON: Boston, 24, week; N. Y. City, 31, week.
BUNCH OF KEYS CO.: San Francisco, 17, two weeks.
BLACK FLAG: Syracuse, N. Y., 24, week.
BOSTON COMEDY CO.: Berlin Falls, N. H., 24, week.
BREADWINNER CO.: Louisville, 24, week.
CORA VAN TASSELL: Warren, O., 24, week.
CROSSEN'S BANKER'S DAUGHTER: Jersey City, 27, 28, 29.
CHASE-HOWE CO.: Denver, 17, two weeks.
CLARK'S COMEDY CO.: Appleton, Wis., 24, week.
DAISY MARKOE: Lynn, Mass., 27, 28, 29.
DENMAN THOMPSON: St. Paul, 24, week; Minneapolis, 31, week.
D. E. BANDMANN: Petersburg, Va., 24, week.
DRAPER'S UNCLE TOM: Utica, N. Y., 24, week; Indianapolis, 31, week.
DAN SULLY'S CORNER GROCERY: N. Y. City, May 3, indefinite season.
EDWARD HARRIGAN: Philadelphia, 24, week; Newark, 31, week.
ETHEL TUCKER: Buffalo, 24, week.
EDITH STANMORE: Lowell, Mass., 31, week.
EVANGELINE (Rice's): Cincinnati, 24, week; Chicago, 31, week.
ENGAGED CO. (Hope's): Harlem, N. Y., 24, week.
EZRA KENDALL: Denver, 24, week; North Platte, 31; Kearney, June 1; Grand Island, 2; Hastings, 3; Omaha, 4; Council Bluffs, 5.
FISHER-WILLS COLD DAY CO: Columbus, O., 24, week; Toledo, 31, week; Milwaukee, June 7, week; Chicago, 14, week.
FRANK WOODSON'S CO.: Chicago, 24, week; Milwaukee, 31, week; St. Paul, June 7, week; Minneapolis, 14, week.
FUN ON THE BRISTOL: Springfield, Mass., 24, week; Paterson, N. J., 31, week; Bridgeport, Ct., June, 7.
FELIX VINCENT: Peoria, Ill., 24, week; Decatur, 31, week.
GEORGE CLARKE: N. Y. City, 24, week; Brooklyn, 31 week.
GRACE HAWTHORNE: Nebraska City, 27; Omaha, 28, 29; Council Bluffs, 31, June 1.
GEORGE C. MILN: Plattsmouth, Neb., 20; Lincoln, 21, 22.
GUS WILLIAMS: Davenport, Ia., 29; Chicago, 31, week; Milwaukee, June 6, 7, 8.
HENRY LEE CO.: Chicago, 24, week.
HARRY F. ADAMS: Peoria, Ill., 17, three weeks.
HARRISON AND GOURLAY: Decatur, Ill., 27; Logansport, Ind., 28; Toledo, O., 29; Buffalo, N. Y. 31, June 1; Rochester, 2, 3; Utica, 4; Cohoes 5.
HELENE ADELL: Portsmouth, N. H., 24, week; Lynn, Mass., 31, week; Lewiston, Me., June 7, week.
HARRY LACY: Los Angeles, Cal., June 3, 4, 5.
HARRIS' DRAMATIC CO.: Pittsburg, 31, week.
HENRY CHANFRAU: N. Y. City, 24, week; Rochester, 31, week; Montreal, June 7, week.
HUNTLEY DRAMATIC CO.: Mobile, Ala., 17, two weeks.
IDA LEWIS: Lancaster, Pa., 24, week.
ISABEL MORRIS: Los Angeles, Cal., 24, week.
J. S. MURPHY: Titusville, Pa., 27; Meadville, 29; Niagara Falls, N. Y., 31; Canandaigua, June 1; Corning, 2; Cortland, 3; Binghamton, 4; Carbondale, Pa., 5; Brooklyn, 7, week.
JOSEPH MURPHY: N. Y. City, 24, week.
JOHN T. RAYMOND: Boston, 17, two weeks; Omaha, June 5; San Francisco, 14, four weeks.
JEFFREYS LEWIS: San Francisco, 24, two weeks.
JOHN A. STEVENS CO.: N. Y. City, 31, week.
JOSEPH PROCTOR: Ipswich, Mass., 27.
JENNIE CALEF: Sandusky, O., 24, week; Marion, 31; June 1, 2.
JAMES OWEN O'CONOR: Portage City, Wis., 27; Madison, 28; Waukesha, 29; Janesville, June 1; Racine, 2, 3; O'Conomowoc, 4; Fon du Lac, 7, 8.
KENDALL'S DRAMATIC CO.: Selma, Ala., 24, week.
KINDERGARDEN CO.: Binghamton, 24, week.
KIRALFYS' SPECTACULAR CO.: Philadelphia, 24, two weeks.
KIRALFYS' RAT-CATCHER CO.: Toronto, 26 to 29.
KATE FORSYTH: Chicago, 24, week; Boston, 31, week.
LAWRENCE BARRETT: San Francisco, 3, four weeks.
LORNE DRAMATIC CO.: New Haven, Ct., 24, week; Boston, 31, week.
LAURA DAINTY: Valparaiso, Ind., June 9, 10.
LESTER WALLACK: N. Y. City, 24, week.
LIZZIE EVANS: Providence, 31, week.
LYDIA THOMPSON: N. Y. City, 17, two weeks; Milwaukee, 31, week.
LITTLE NUGGET CO.: Fort Wayne, Ind., 24, week.
LILLIE HINTON: Hawley, Pa., 24, week.
LOUISE LITTA: Brooklyn, E. D., 24, week; Chicago, 31, week.
LYCEUM COMEDY CO. (Ryan's): Highland Falls, N. Y., 27, 28, 29; Rondout, 31, week.
LILLIAN SPENCER: Chicago, 24, week.
LOUISA ARNOT: Brooklyn, E. D., 24, week.
LIZZIE MAY ULMER: Cincinnati, 24, week; Louisville, 31, week.
LITTLE'S WORLD CO: Chicago, 24, week.
LOUISE SYLVESTER: Chicago, 24, week; Indianapolis, 31, week; Evansville, June 7, week.
LOTTIE CHURCH: Amsterdam, N. Y., 24, week.
LOUISE POMEROY: Tyrone, N. Y., 24, week; Haverhill, Mass., 31, week; Brockton, June 7, week.
MADISON SQUARE THEATRE CO. (Palmer's): Boston, 3, four weeks; Chicago, June 7, seven weeks; San Francisco, August 2, four weeks.
MARGARET MATHER: Cortland, N. Y., 27; Elmira, 28; Binghamton, 29.
MILTON NOBLES: Brooklyn, 24, week; N. Y. City, June 7, two weeks.
MAYO-NORDECK CO.: N. Y. City, 24—indefinite.
M. B. CURTIS: Stockton, Cal., 27, 28; San Jose, 29; San Francisco, 31, two weeks.
MAUDE GRANGER CO.: New Haven, 24, week; Boston, 31, week.
MR. AND MRS. GEORGE S. KNIGHT: Leadville, Col., 27, 28, 29; Central City, 31; Golden, June 1; Greeley, 2; Cheyenne, Wyo., 3, 4; Grand Island, Neb., 5; Lincoln, 7; Omaha, 8, 9; Council Bluffs, 10; Des Moines, 11, 12.
MATTIE VICKERS: Chicago, 10, three weeks; Milwaukee, 31, week.
MAUDE ATKINSON: Clinton, Ill., 24, week; Lafayette, Ind., 31, week; Peru, June 7, week.
MACKLEY-SALISBURY CO.: Bloomington, Ill., 24, week.
MOORE-VIVIAN CO.: Philadelphia, 24, week; Pittsburg, 31, week.
MAUD MILLER'S CO.: Auburn, N. Y., 24, week.
NEWTON BEERS CO.: Detroit, 24, week; Cleveland, 31, week.
N. S. WOOD: Brockton, Mass., 31, week.
ODDS AND ENDS: Detroit, 24, week.
PEPITA (Lillian Russell): Boston, 24, two weeks.
PAVEMENTS OF PARIS: Chicago, 31, week.
PRIVATE SECRETARY CO. (W. H. Gillette): Brooklyn, 24, week; N. Y. City, 31, week.
PATTI-ROSA: Chicago, 24, week.
PECK'S BAD BOY CO. NO. 1. Boston, 31, week.
PEOPLE'S THEATRE CO. (Henry's): Boston, 24, week.
PRINDLE'S CO.: Sycamore, Ill., 29.
ROSINA VOKES: N. Y. City, 3, four weeks.
RHEA: Ann Arbor, Mich., 31; Winnipeg, Man., June 7, week.
RANSONE'S CO.: New Haven, Ct., 24, week.
RIGHTMIRE'S CO.: Boston, 24, week.
SHADOW DETECTIVE CO.: New Haven, Ct., 31, week; Buffalo, June 7, week; Cleveland, 14, week.
SHADOWS OF A GREAT CITY: Montreal, 24, week.
STANDARD DRAMATIC CO. (Chester's): Owego, N. Y., 24, week; Watertown, 31, week.
STREETS OF NEW YORK CO.: Buffalo, 24, week.
SMITH'S UNCLE TOM CO.: Buffalo, N. Y., 24, week.
SAWTELLE COMEDY CO.: Oil City, 24, week.
SID BROWN: Shenandoah, Pa., 27, 28, 29; Reading, 31, week.
TIN SOLDIER CO.: N. Y. City, 3, three weeks.
TONY HART: Philadelphia, 24, week.
TWO JOHNS CO.: Philadelphia, 24, week.
TAVERNIER CO.: St. Thomas, 17, two weeks; London 31, two weeks; Port Huron, Mich., June 14, week; East Saginaw, 21, two weeks; Kalamazoo, July 5, two weeks.
ULLIE AKERSTROM: Bangor, Me., 17, two weeks; Brockton, Mass., June 1, week; Springfield, 7, week; Worcester, 14, two weeks.
W. J. SCANLAN: Boston, 24, week.
WALLICK'S BANDIT KING CO.: N. Y. City, 24, week.
WARREN-SEYMOUR CO.: Hot Springs, Ark., 24, week.
WILBER DRAMATIC CO. Waterloo, Ia., 24, week.
WOODSON'S COMEDY CO.: Chicago, 24, week; Milwaukee, 31, week.
ZOZO CO.: Troy, N. Y., 24, week; Montreal, 31, week; Ottawa, Ont., June 8; Brockville, 9; Kingston, 10; Belleville, 11, 12; London, 14, 15; Port Huron, Mich., 16; Flint, 17; Lansing, 18; Battle Creek, 19; Chicago, 21, four weeks.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA CO.: Washington, 10—indefinite season.
ARION BELL-RINGERS: Cedar Rapids, 31, week.
AMERICAN OPERA CO.: Chicago, 24, two weeks; St. Paul, 7, 8, 9.
BENNETT AND MOULTON'S CO.: Columbus, O., 24—indefinite.
BENNETT AND MOULTON'S CO. B: Springfield, Mass., 24 week.
BELLE COLE CONCERT CO.: Sandusky, O., 27; Findlay, 28; Fremont, 29, 30; Springfield, 31; Sidney, June 1; Akron, 2, 3; Canton, 4; Ravenna, 5; Dayton, 6; Kenton, 7, 8.
BIJOU OPERA CO.: Richmond, Va., 24, week.
CARLETON OPERA CO.: Philadelphia, 24, week.
CHICAGO OPERA CO.: Lasalle, Ill., 27; Joliet, 28, Elgin, 29.
CAMILLE URSO: Watertown, N. Y., 25.
CORINNE MERRIEMAKERS: Dayton, 24, week; Lancaster, O., 30 to June 2.
ELLSLER-WEISS MIKADO CO.: Uniontown, Pa., 27; Connellsville, 28; McKeesport, 29; Pittsburg, 31, week.
FISK JUBILEE SINGERS: Milwaukee, 29.
GRAU'S OPERA CO.: Kansas City, May 10—indefinite.
GILMORE'S BAND: Pittsburg, Pa., 28.
JEANNIE WINSTON: Washington, 17, three weeks.
KYLE'S OPERA CO.: Cleveland, 24, week.
LITTLE TYCOON NO. 2: Philadelphia, 3—indefinite.
LELAND OPERA CO.: Columbus, O., 24, three weeks.
MCCAULL'S MIKADO CO.: Chicago, 3, four weeks.
MCCAULL'S OPERA CO.: New York, 3, four weeks.
MEXICAN TYPICAL ORCHESTRA: Chicago, 24, week; St. Louis, 31, week.
NATIONAL IDEAL OPERA CO.: Columbus, O., 24, week.
NORMAN OPERA CO.: Albany, 24, week.
STARR'S OPERA CO.: Emporia, Kas., 24, week; Wichita, 31, week.
TEMPLETON OPERA CO.: Newark, N. J., 24, week.
WILBUR OPERA CO.: Baltimore, 24, week.

MINSTREL COMPANIES.

BEACH AND BOWERS: Sheboygan, Wis., 27; Ripon, 28; Berlin, 29.
HI HENRY'S: Canandaigua, N. Y., 27.
HAVERLY'S: Fall River, Mass., 27; Providence, 28, 29.
KERSANDS': Syracuse, N. Y., 24, week; Albany, 31, week.
MCINTYRE AND HEATH'S: Providence, 24, week; N. Y. City, 31, week.
MCNISH, JOHNSON AND SLAVIN'S: N. Y. City, 24, week.
T. P. W.: N. Y. City, 17, two weeks.
WILSON and RANKIN'S: Lawrence, Kas., June 2.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: Boston, 24, week.
AUSTRALIAN NOVELTY CO.: Buffalo, 24, week.
ADAMS CO.: Peoria, Ill., 10, four weeks.
CHARLES EMMETT: Toledo, O., 24, week.
DAVENE'S ATTRACTIONS: Evansville, Ind., 24, week.
FOUR EMERALDS: Duluth, Minn., 24, week; Brainerd, 31, week.
GUS HILL'S CO.: Brooklyn, 24, week; Newark, N. J., 31, week.
HILDA THOMAS CO.: Washington, 24, week.
HUME AND WISELY SPECIALTY CO.: New Orleans, 17, two weeks.
IDA SIDDONS. Providence, 24, week.
LEONZO BROTHERS: N. Y. City, 24, four weeks.
MARTINETTI PANTOMIME: Brooklyn, 24, week; Philadelphia, 31, week.
MAY ADAMS: Norfolk, Va., 24, week.
MOORE VIVIAN CO.: Philadelphia, 24, week; Pittsburg, 31, week.
RENTZ SANTLEY CO.: N. Y. City, 17, two weeks.

TONY PASTOR'S CO.: Cleveland, 27, 28, 29.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Fort Wayne, Ind., 24, week; Indianapolis, 31, week; Chicago, June 7—indefinite.
KELLAR: Cincinnati, 24; Chicago, 31, week.
HOWARTH'S HIBERNICON: Toronto, 24, week.
MRS. GEN. TOM THUMB: Detroit, 24, week.
MIACO HUMPTY DUMPTY CO.: Zanesville, 31, week.
PROFESSOR MORRIS' EQUINES: Rochester, 24, week.
PROFESSOR CROCKER'S EQUINES: Pittsburg, 24, week, Sandusky, 31, week.
TONY DENIER: Denver, 24, week Colorado Springs, Col., 31; Pueblo, June 1; Canyon City, 2; Salida, 3; Leadville, 4, 5.

CIRCUSES.

ADAM FOREPAUGH'S: Peekskill, N. Y., 27; Fishkill, 28; Danbury, Ct., 29; New Haven, June 2.
BARNUM'S: Cincinnati, 27; Columbus, Ind., 28; Louisville, 29; Elizabeth, Ky., 31; Bowling Green, June 1; Nashville, 2; Hopkinsville, 3; Madisonville, 4; Evansville, Ind., 5; Vincennes, 7; Terre Haute, 8.
BUFFALO BILL'S WILD WEST SHOW: Chicago, 24, two weeks; Washington, 31, week.
COLE'S: Leavenworth, Kas., 27; Medina, Wis., 29.
COUP'S EQUESCURRICULUM: Chicago, 3, three weeks.
DORIS': Providence, 25; Brockton, Mass., 31; Fall River, June 3.
MILLER, OKEY AND FREEMAN'S: Cleveland, 24, two weeks; Buffalo, June 7, two weeks.
NICK ROBERTS-GARDNER: Boston, 24 four weeks.
O'BRIEN'S: Philadelphia, 17, two weeks.
ORRIN BROS.: City of Mexico, April 1—indefinite.
PULLMAN AND CO'S.: Brockport, N.Y., 28; Medina, 29; Lockport, 31; Towanda, June 1; Suspension Bridge, 2.
RICH'S GREAT EASTERN: Detroit, Mich., 27, 28, 29; Monroe, 31; Toledo, June 1, 2.
SHIELDS': Chicago, May 1—indefinite.
SELLS BROTHERS: Sioux City, Ia., June 1.
WALLACE AND CO.: Graysville, Ill., 27; Bloomfield, 28, Bloomington, 29; Mount Pleasant, 31. Monticello, June 1: Champaign, 2; Clinton, 3; Wheatfield, 4; Somerset, 5; Jackson, 7.

Stage Stories.

XX.

A MIDNIGHT INCIDENT.

The train had come to a halt in the old cathedral city of York, England. I was a member of a theatrical company on board. The star was Charles Dillon, one of the best actors of his day—to my mind the best—and a royal good fellow. Those who liked him did not cease at admiration, but worshipped. I loved him as an artist and as a man. Fame and fortune were at his feet; the laurel crown was his; but he bartered all for the cup. Well do I remember his Belphegor the Mountebank. What a stage picture it was! It will be some time before its like is seen. But for the curse of the cup poor Charles Dillon would be alive to-day and one of our greatest actors. This majestic man among men died in a little out-of-the-way town in the British provinces, and is forgotten save by a few who ever do his memory reverence.

In my love for this sterling actor I have digressed. Let me return to York and the scene that was there to take place. The train was compelled to tarry some time before it could proceed on its journey. The night was bitter cold, and the commanding figure of Dillon paced the station platform. Let me pause to say that at this time the name of Charles Dillon was known to every lover of the legitimate drama in the British Isles. This will give emphasis to what is to follow. Mr. Dillon was chilled, and, being a man used to stimulants, he turned his steps toward the refreshment-room. A light was burning within; he tapped gently on the door, and a voice asked: "Who's there?" In those full, rich tones for which the actor was famous, he replied, "Mr. Charles Dillon." "What do you want?" "I should like to get a warming drink; I am perishing with the cold." "Can't open the door until the express arrives." No persuasion could swerve the menial servitor from the strict letter of his midnight vigil, and the disappointed actor, pulling the collar of his great-coat about his ears, resumed his weary pacing of the platform.

Another train—not the express—arrived, and there emerged a tall, thin man, very loud in attire. In his hand he carried a cane with a gold head nearly as big as a door knob. This flashy fellow halted a moment in indecision, the head of his cane pressed to his cheek, and then made a bee-line for the refreshment-room. Down came the cane upon the door with three startling raps. "Who's there?" "George Leybourne, London comique!" Presto! the door flew open, and the great man entered. Viewing this scene, as he did, the face of Charles Dillon, the actor, was a study. Chagrin was not depicted there. Disgust? No, not disgust. Surprise held first place; pain was a good second. But there was a conflict of emotions. Figuratively, the great tragedian had been knocked out by a comic singer; fame had been distanced by notoriety. Who was "George Leybourne, London comique?" Well, he was a great man in his day—that is, a great man of his kind. He amused nobility, gentry and common folk with "Champagne Charlie," "After the Opera is Over," "Not for Joe," and a hundred other topical songs that brought ecstasy to the hearts of music-hall audiences. If he sang a ditty to-night, the next day the ragamuffins of London were whistling it. He filled dates at three or four music-halls in one night, and his coming at each was a matter of time-table exactness. The swell mob paid him homage, and great, if vulgar, was the style in which he lived.

Dillon and Leybourne—pardon for linking the two names in one sentence—have departed for the unknown world. Let us hope that the door has not been closed upon either. Their stations in life were widely different, but both yielded to the same temptation and fell through the same destroyer—the cup.

Be true to yourself at the start, my man;
Be true to yourself and God.
Ere you build your house mark well the spot;
Test well the ground, and build you not
On the sand or the sinking sod.

CHARLES FREW.

Stage Types.

NO. VI.—THE LEADING MAN.

"The glass of fashion and the mould of form, the observed of all observers"—at least of all the foolish girls who haunt the theatre to worship at his shrine and who write letters begging to know the exact color of their hero's eyes. Is it any wonder that a man, young, handsome and impressionable, whose avocation predisposes him to sentiment, should often lose his head and overstep the narrow line that separates good style from coxcombery? Reginald Capulet was born of poor but decent parents in an English country town. His education was limited to the acquirement of the three R's—reading, riting and rithmetic—and he was destined by his father for the honorable, if obscure, position of a tailor. But the boy's soul soared above buttons and scorned the lap-board. From his earliest years he showed a disposition to spout rhyme, and a talent for mimicking everything in the way of character or eccentricity that came under his ken. His mother, greatly to his father's displeasure, encouraged the boy in these flights of fancy so unbecoming in the son of an honest tradesman, and many and acrimonious were the disputes on the subject of the lad's bringing up and his future fate should his spouting and mumming be allowed to go on. In due time Reginald Capulet, born Smithers, was inducted into the mysteries of the sartorial bench, but the needle pricked his fingers and the goose burned the cloth on which he pressed it. He took to haunting the stage door of the town theatre that he might gaze in rapt admiration at the actors as they came and went. He even on one occasion attained to the honor of calling a cab for the star, a rapture that kept him awake for three nights. At last, by one of those chances that sometimes befriend us when we least expect it, the stage manager came to lodge at old Smithers' house. The lad was delighted. He made himself a perfect slave to this official; anticipated all his wants, ran his errands, and at last so ingratiated himself with Mr. Trowbridge that, a lad being wanted in the theatre to play a small part, Reginald was offered the glorious opportunity. The boy was frantic with delight, the father frantic with rage, and the mother frantic with the opposing emotions of fear of her husband's anger and pride in her son's genius, for to that she attributed the stage manager's offer. The storm in the family raged fiercely, but, like all storms, blew itself out at last, leaving Reginald and his mother safe and victorious, while the paternal bark was dismantled and waterlogged.

From that time the lad's fate was fixed. He was an actor; with varying fortune he struggled on and upward, till, at last he found himself leading the business at a principal theatre in a great American city. Here he was *fêted*, made much of—in fact, made a fool of. The men dined and wined him, the women petted him, and the silly adored him. His salary, liberal beyond his merit, enabled him to live on equal terms with wealthy men and to give *petits soupers* at leading restaurants, where wine and wit sparkled brilliantly and flowed freely. Bright eyes beamed on the pet of the hour; rosy lips smiled, and fair hands trembled in his clasp. All this dream of delight lasted for two seasons. Reginald thought himself a demigod and gave himself airs accordingly. He was rapidly degenerating into a fop, a mere curled darling, when lo! a fresh leading man arrived "from the other side" and burst upon the scene at a rival theatre. Presto! the scene changed. Sunshine gave place to clouds, daylight to dark. The fickle crowd rushed in mass to worship the rising sun, and Reginald's shrine was deserted. Reginald's violet eyes were eclipsed by the midnight orbs of the new god, and, even as Gilbert's æsthetic girls deserted Bunthorne for Grosvenor, so did the American lasses drop Reginald and take up Roderick. It was a sore blow, but the native spirit of the man asserted itself. He pined for a while, but the end of the season saw Reginald himself again. With the money he had saved, and with the proceeds of his numerous benefits in the days of his godship, he pulled himself together, bought a play, started on the road, and is now one of our acknowledged stars. Sweet are the uses of adversity.

Driftwood.

Charles Frew, the comedian, relates a few stories that were told him, and some incidents that came under his personal observation, while travelling professionally in England and Ireland. Some years ago, at the Theatre Royal, Cork, a new sweeper, Pat O'Rourke, was just given employment. Going into a dressing room for the first time in his life, his eye caught the wire globe surrounding the gas jet. Dropping his broom and holding up his hands, he exclaimed, in the richest Corkonian patois: "I'm a long time in this wurruld, but that's the first time I ivver saw gas caught in a mouse-trap!"

* * *

Two members of a small company reached a town, their next stand, in the wee hours, but could not find sleeping accommodations, as the Fair and races were on, and the place was filled with visitors. They solved their dilemma by going to the theatre to sleep. Before daylight one of them woke with a shiver and exclaimed, "Jim, I'm freezing." "No wonder," replied Jim; "we're sleeping in a 'cut wood!' I'll get up and set a parlor." He did so, and the other passed into the land of dreams again, saying he felt much more comfortable.

* * *

Charles Dillon, a famous star in Britain and Ireland in his day, was introduced to Henry Irving when the name of the latter had just become a household word. "I was a member of your company at one time, Mr. Dillon," remarked Mr. Irving, with a gentle heave of the chest. "Ah!" said Mr. Dillon, "my memory does not serve me; what was the date?" "Season of '57. You discharged me," replied the younger. "Discharged you—what for?" "Incompetency," said Irving, his chest swelling with the pride of conscious greatness and a feeling of superiority. "H'm!" mused the elder, abstractedly. "I've discharged so many young men for incompetency. What are you doing now?"

* * *

An aged scrub-woman of the old Amphitheatre, Liverpool, now the Royal Court Theatre, lay upon her death-bed. The priest had come to minister the last sacrament. While he was thus engaged the old woman looked up wistfully and asked: "Yer riverence, will me sowl pass through Ireland on its way to Heaven?"

* * *

An old woman in Dublin calls upon a neighbor to exchange gossip. Her eye catches a photograph on the mantel-shelf. "Who's the foine gintleman there, Mrs. Reilly?" "Ah, doan't mintion 'im, Mrs. Molloy. He's wan o' thim taytitherickal play-acthors. Once in awhile he gives me daughter Mary Ann seats for the pit, an' now he's puttin nonsense in her head about becomin' a fairy in what he calls the pantomoime."

* * *

A little reminiscence of G. V. Brooke, the tragedian, related by Mr. Frew, who heard it in a green-room: Brooke was playing an engagement in a town in the English provinces. The leading lady complained that she was annoyed by a lot of young men in the boxes, who added insult when she was leaving the theatre. On the night of the complaint Mr. Brooke promised to protect her by his escort to her home. T. C. King was in the company, and he was equally indignant with Mr. Brooke. He wanted to accompany Mr. Brooke, believing the roughs were too many. The latter refused his aid, but Mr. King persisted in being an on-looker. On leaving the theatre the troublesome youths were met, impudently staring and blocking the path of the party. Mr. Brooks addressed them in French, saying: "Permittez les dames a passer." They paid no attention. "Permit the ladies to pass!" thundered Brooke in English. Thoroughly angered with their indifference to plain Saxon, the tragedian lifted the lady to the rear, opened his powerful arms and swept the swells into the gutter, and exclaimed "Faugh-a ballagh!" This is Irish for "Clear the way." Taking the lady's arm, he walked on. King caught up with him and breathlessly said: "Bravo, Gus; you did that well." "Why, Tom, what was left for me?" replied Brooke. "I used diplomatic French, and it passed unheeded. I gave them Anglo-Saxon—no better effect. What was left me but the Irish?"

* * *

Barry Sullivan was rehearsing Macbeth at the Theatre Royal, Dublin, when John Harris was lessee. George Cordery, a Cockney of Cockneys, was the stage carpenter, and he was very much harassed by Sullivan. In the cauldron scene Sullivan called down a trap: "Mr. Cordery, do you know the exact cue for taking down the cauldron?" "Yes, Mr. Sullivan." "What is it?" "Eternal curses blast you! Nothing personal, Mr. Sullivan—nothing personal!"

* * *

Boucicault produced his failure, The O'Dowd, at the Royal Adelphi, London, some years ago. On the first night the last scene, a shipwreck, worked badly, and did not get a hand. Mr. Boucicault strengthened it for the second night, and it was applauded. Mr. Frew was in the cast. After the final curtain the comedian was making his way to his dressing room, when a stalwart Irish super tapped him on the shoulder and whispered: "Thim sea-wa-a ves we ma-a de wint with grea-a t *affection*, didn't tha-a y?"

* * *

James Dillon, the monopolist bill-poster of Dublin, is a well-known character of that city. He sometimes takes a hand in giving entertainments, and on such occasions presides in the box-office. At one time Mr. Dillon had a parrot that he was much attached to, and while he would be engaged in selling tickets the talkative bird would take a position near by. When there was much pressure at the window the ticket taker's well-known refrain was: "One at a time, gentlemen—one at a time; two for you—three for you; one at a time, gentlemen—one at a time." This was rapidly and unceasingly repeated as long as the pressure lasted. From his invisible perch, when the rush was over, the parrot would take up the refrain and startle some lonely buyer with, "One at a time, gentlemen," etc. The parrot in the box office became famous all over Dublin. One day the parrot was missing, and his much troubled master, after diligent search, offered a considerable reward for his recovery. The reward availed nothing; the bird seemed to be lost forever. In the course of his business the bill-poster was called to a suburban part of the city. Riding along a stretch of road that was skirted by a hedge his ears were gladdened by a familiar voice—"One at a time, gentlemen," etc. He alighted and ran to the spot, and there found poor Poll in a woful plight. A score of crows were flying above him and swooping down to peck at his feathers. His green plumage was nearly all gone, but he never ceased to cry: "One at a time, gentlemen—one at a time; two for you—three for you," etc.

* * *

When J. G. Johnson, comedian of Mary Anderson's late supporting company, was a young man and had just entered the profession, his occiput was covered with a fine suit of curling locks, with the exception that at the crown there was a bald spot about as large as a tuppenny. During one season the company of which he was a member was playing an engagement in Waterford, Ireland. It was Mr. Johnson's scrupulous habit to be shaved every morning and to have his hair dressed. On this errand he entered a shave-shop and was ushered into a chair by a loquacious barber. The "artist" had proceeded in his work so far as the combing of the ambrosial locks, when the bald spot arrested his attention and caused him solicitude. He turned his running remarks to the subject of baldness, and vowed he could bring back the hirsute to that little round spot. How? Simply by shaving it every day for three months. He thought, however, that it would be better to have a shaven spot about three inches in diameter. After some discussion of the proposition, the actor consented to a trial of the razor. On tour he instructed every barber as to the shaving of his crown, and in due course reached Limerick. Here the barber objected to the shaving process, saying that the hair would never grow again on that three-inch spot. The sequel is that it didn't, retaining its three-inch smoothness to the present day. When Mr. Johnson found himself once more in Waterford he had a warm interview with barber number one, who was inexpressibly shocked at the mistake he had made. "There's but wan thing I can do to make aminds," said he. "I'll shave yer whole head for nothin' an' make ye a prisent of a lovely wig!"

* * *

A member of the profession, who has evidently "been there" several times, sends THE MIRROR, through the medium of a postal-card, a poetic effusion thereanent:

The actors are now returning,
They're coming from near and far.
Though their purses are slim,
They're nobby and trim,
From utility to the star.

The managers may forsake 'em,
And give 'em excuses lame;
Their hearts may be sad,
The roads may be bad,
But they'll get here all the same!

* * *

A burly German bandmaster bustled into Eugene Brehm's restaurant, at 10 Union Square, the other night, and began to expatiate upon the merits of his horn-blowers. "I haf de finest little band in de country," said he. "Dere von't pe petter moosic at de seaside dis season. Now, dere's dat Mekoddo. I haf arranged dat opera for my band, and ve play it very fine. My clarinet-player—vell, he is very funny. He does someting dat is a great hit. Ven ve come to dis moosic [here the bandmaster hummed the air of the well-known trio, "Here's a How D'ye Do"], my clarinet-player gets up and bows to de audience und says, 'How do you do?'"

* * *

Found on a dressing-room wall:

On the dressing-room walls
Most generally fall
The names of the hams that are fresh;
And no one can tell
By what magic or spell
They ever got in the profesh.

* * *

A tipsy Thespian was causing much trouble to a Union Square barkeeper. His libations were so frequent that the dispenser of liquids began to cut down the quantity of the beer. Setting before the customer a glass that revealed three-quarters of an inch of amber at the bottom and three inches of white above, his indignation broke forth. "I don't object to turn down collars in my beer," he exclaimed, "but I draw the line at cuffs!"

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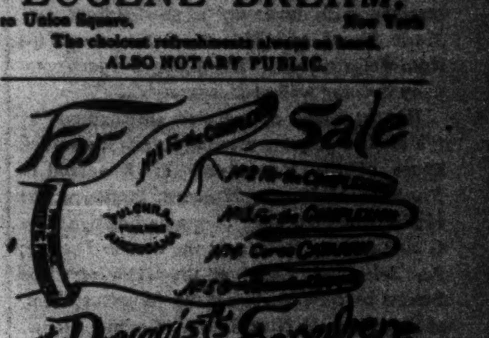

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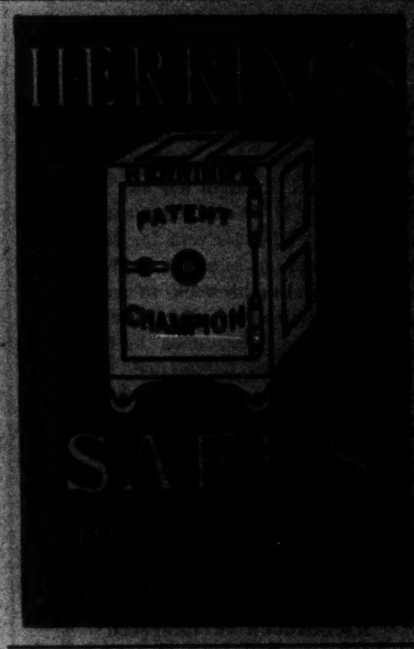

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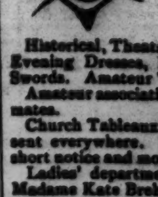
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TELEGRAPHIC NEWS.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., May 25.—Adelaide Randall and the Bijou Opera company opened a week's engagement last night at the Theatre in Girofle-Girofla. Notwithstanding strong counter-attractions, a large and fashionable audience was present. The company is not large, but fully makes up in quality what is lacking in quantity. A better performance has never been seen here.

ROCHESTER. May 26.—J. M. Hardie and Sara von Leer are doing quite well at the Academy, appearing in A Brave Woman. The play contains several strong scenes, and at times the dialogue is interesting. At the Grand Professor Morris' Equine and Canine Paradox is drawing crowded houses, and the entertainment is deserving of liberal patronage.

COLUMBUS, O., May 27.—The new Park Theatre was opened Monday night by the National Ideal Opera company in The Mikado. Bessie Gray, Alf. C. Wheelan and Mack Charles were received with favor. The house was large. At the Grand A Cold Day was received with favor by a good-sized house. Marie Heath and Messrs. Fisher and Wills were well received. The Leland Opera company is doing well at Hessenauer's.

BOSTON, May 25.—Sealed Instructions, by the Madison Square company, drew a crowded house at the Park. John T. Raymond in Fresh, at the Boston Museum; Pepita, at the Hollis Street Theatre; Shane-na-Lawn, at the Globe; A Soap Bubble, at the Boston Theatre; An Adamless Eden, at the Howard; The Streets of New York, at the Windsor; Vim, at the Bijou; the Nick Roberts-Gardner Circus, at the Park Square Gardens.

INDIANAPOLIS, May 26.—Harry C. McFarland, of this city, has purchased the Zoo. He will reopen it next Monday.

TORONTO, May 25.—Two great houses here yesterday. Splendid business.

TONY PASTOR.

COLUMBUS, O., May 25.—Cold Day; or, The Laplanders, opened at the Grand Monday night to a packed house. To-night turned people away.

MILLERS AND OKEY.

CHICAGO. May 24.—Marcelle and the company enacting it a complete success.

JOHN H. RUSSELL.

SANDUSKY, O., May 14.—Jennie Calef fell and broke her knee cap at the Opera House to-night. House was crowded. Season will have to close.

ANDREW WALDRON.

In the Courts.

MANAGER HILL'S BOOKS.

An important decision has been given by Chief Justice McAdam, of the City Court, growing out of the proceedings to determine whether Edward Solomon has any money to pay Mrs. Eliza M. Pond a judgment she holds against him. The lawyers for Mrs. Pond issued a subpœna to Manager J. M. Hill, requiring him to bring his books to court that it might be ascertained whether there was any money owing Mr. Solomon on the Pepita engagement. This was objected to on the ground that Mr. Hill's books contained much private business. Judge McAdam decided that Mr. Hill need not produce his books, saying: "Bankers and merchants, particularly if strangers to the litigation in question, should not be required to bring to court all their books at the instance of a judgment creditor who is willing to pay fifty cents for the liberty of inspecting them."

MACDONOUGH VS CAMPBELL.

Thomas B. MacDonough was a partner with Bartley Campbell in the ownership of Siberia, holding a one-third interest. Before Mr. Campbell broke down physically and mentally Mr. MacDonough brought a suit in the Supreme Court against his partner with a view to get him out of his Siberia interest. He claimed that Mr. Campbell had not done his share in the management of the play. The suit went by default. The receiver of Mr. Campbell's property made a motion before Judge Donohue that he be permitted to defend the suit. This Judge Donohue has allowed him to do.

ECHOES OF A BOYCOTT.

Manager Gustav Amberg, of the Thalia Theatre, spent a few hours in the Fourth District Court on Saturday in listening to the trial of a suit brought against him by one of the former orchestra men at the theatre to recover salary. Early in the season Mr. Amberg engaged a band of twenty-seven musicians, who had come over from Germany, and who had landed quietly in Philadelphia. They came on to New York and were doing satisfactory work for Mr. Amberg, when the Carl Sahm Club learned of the engagement. A committee visited Mr. Amberg and demanded the discharge of the men. On Mr. Amberg's refusal, a boycott was instituted, and the theatre suffered therefrom to such an extent that the manager came to terms with the club, discharged the imported musicians, and employed a union band. One of the old musicians then sued for his salary. When called upon to testify, Mr. Amberg, after reciting the facts in the case, denied that he had made individual contracts with the members of the band, but said that all his dealings had been with Her- [illegible] Brieffer, the director and leader of the [illegible]. Brieffer had hired the men himself. [illegible] the boycott he had settled with Brieffer, [illegible] on paying him $650, had secured a receipt [illegible] of all claims. The plaintiff admitted [illegible] contract had not been made personally with the manager, but thought that the latter was liable for his salary just the same. Judge Steckler held that as the musician had not made an individual contract with Mr. Amberg, he was not entitled to recover, and decided in favor of the manager.

There are several other cases pending in the courts in which musicians discharged on account of not being union men are suing for breach of contract.

BARTLEY CAMPBELL'S AFFAIRS.

A jury in the Supreme Court is to determine the mental condition of Bartley Campbell. Judge Lawrence granted an order directing that the jury meet on Monday, June 7, for that purpose. The petition was made by Mrs. Emma E. Campbell, the manager's wife, who says that her husband has been insane for at least eighteen months. His property is said to consist of an interest in the house and premises Nos. 307 and 309 East Eighty-first street; also the lease of the Fourteenth Street Theatre. This lease expires on Sept. 1, 1889, but proceedings are on foot to set it aside. Mr. Campbell also has an interest in his plays. According to Mrs. Campbell, all the property will not exceed $10,000 in value. Mr. Campbell's property is now in the hands of a receiver. It is probable that the result of the jury's deliberation will be the appointment of a committee of Mr. Campbell's estate and person.

Australian Amusements.

SYDNEY, N. S. W., April 21.

At the Theatre Royal The Crimes of Paris, a six-act melodrama, by Paul Merritt and George Conquest, was produced for the first time in Australia last Saturday night, the cast being as follows:

Viscomte De Vismes..........Philip Beck
Pierre Belport..........A. Redwood
The Dandy..........D'Arcy Stanfield
The Plunger..........C. Harcourt
Jules Martel..........H. H. Vincent
Pepin Cardel, a detective..........G. S. Titheradge
Doctor Bernard..........W. H. Seagrave
Joshua Johnson..........J. H. Greville
Angele..........Maggie Knight
Helene..........Myra Kemble

The acting of The Crimes of Paris and Gordon and Henning's scenery were, as usual, magnificent. Philip Beck, who only arrived here by the *Iberia* a few days ago, plays the Viscount de Vismes. He is a young man of good appearance and wears his clothes like a gentleman. His conception of this character is a finished piece of acting, which has already established him a favorite with Australian playgoers. G. S. Titheradge appears as Pepin Cardel, the detective, a part quite unworthy of his talent. Myra Kemble has little to do as Helene, but she does that little well. Her costumes are admirable. Maggie Knight is cast as Angele, and acquits herself more than creditably, considering the poverty of her lines and business. H. H. Vincent scores numerous points as Jules Martel, the much-injured artisan, and D'Arcy Stanfield gives a clever representation of a French swell-mobsman.

The Bohemian Girl was produced at the Opera House on Saturday night to a large audience, all parts of the house being packed. The very well known opera was received as though it was a novelty. The choruses were crisply and correctly sung, and the orchestra, under Luscombe Searelle, played splendidly. Gracie Plaisted rendered good account of herself as Arline. She received encores for her principal numbers and had the audience with her all the time by her vivacious acting. Mr. Harding made a picturesque and tuneful Thaddeus. Mr. Rainford as Devilshoof did good service. Miss Lambert, C. H. Templeton and J. A. South filled in the other principal parts very well. The opera was capitally mounted. Last evening the captain and officers of the Japanese war-ship, *Ysukuba*, accompanied by Consul-General Moon, visited the Opera House.

The Dampier-Wade company are playing The Great Pink Pearl to good business at the Gaiety Theatre, with Alfred Dampier, Harry Leston, A. W. Boothman, and Florence Wade in the chief characters. Fred. Gunther is still in possession of the box office, and B. U. Jones watches with a keen and jealous eye the interests of the owners of the house.

The Vital Spark combination is the attraction at the Olympic Theatre, but truth, candor and a keen sense of duty compels us to admit that we are not over enthusiastic as to the merits of the performance. The "Vital Spark" herself is a poor and ordinary specimen of a "dive" artiste, and the rest of her company are not diamonds of the first water. When we visited this entertainment the business began with what the bill termed "a musical and grotesque comedy" called Just in Time. The characters were assumed by Fred Dark, Harry Power, Bella Sutherland, and a lot more artists whom we never met before, and may probably never meet again. Just in Time was funny, though in a funereal kind of way. Miss Sutherland appeared as Paddy Murphy, an Irishman presumably. Her attire was clean if not appropriate (it consisted of a pair of spotless white pants and a red coat); but her dialect was dilapidated. Dark and a number of the others engaged in the "comedy" were uncertain of their lines. But then they were kept busy dodging the scenery, which careered around in a most hilarious fashion. So their "lack of repose" (as Prince Peninkoff would say) was excusable. When the "comedy" was done the "refreshment interlude" came, and it was greeted by the audience—a large one we forgot to say—with perfect enthusiasm. As you passed out of the door you were presented with a little pink ticket, which was negotiable at the adjacent bar for anything from tea upward. After the gratuitous refreshments had been put away and the audince was reseated, Fred. Glenville, Miss La Vine and the "Vital Spark" sang a song each with success, which was considerably hampered by the vagaries of the few republican spirits comprising the orchestra. These instrumentalists seemed to be capable musicians individually, but they should adjust their differences before the end of the week, or else Mr. Gibson will have to have the riot act read. The night we were there the piano appeared to be at virulent variance with the 'cello, who seemed to be at deadly enmity with the violin, who in turn hissed anathema at the cornet. It must, however, be said to their credit that they sunk their differences when a singer appeared before them. They apparently regarded the vocalists as their common foe, and they made things remarkably uncomfortable for them all the time. Fred. Dark, Miss Montague and the "Vital Spark" filled in the rest of the evening. The front of the house was well looked after by Mr. Burton and Mr. Gibson.

At the Academy of Music, the Federal Minstrels are in their third year of uninterrupted success, and Fred. Hiscocks, the genial proprietor, is making money very rapidly with this popular show. W. T. Smythe was presented with a beautiful gold watch and chain by the employes of this theatre, and acknowledged the gift in suitable terms.

Isabel Morris arrived here last week by the American mail boat *Mariposa*. She brings with her the right to play Ciprico's After Twenty Years, and has secured dates with Messrs. Williamson, Garner and Musgrove.

Our friend, Leopold Jordan, of the *Daily Telegraph*, has just written the book of a three-act comic opera, to be composed by M. Kowalski, of this city. The work is to be ready within the next few months.

Signora Majeroni has returned to Australia after a six months' tour of the continent of Europe, and we hope soon to hear her again. Madame is without doubt the finest female star of the antipodes.

G. L. Goodman, the well-known Treasurer of the Theatre Royal, is still here, and is untiring in his efforts to render comfortable the patrons of this house.

MELBOURNE.

The Mikado still continues to attract largely at the Theatre Royal. The same faces may be seen night after night in the dress-circle—a fact which shows the fascination this little Japanese opera has for many. Last evening there was a good house, and no doubt, as usual, there will be a full house this evening.

Rip Van Winkle has enjoyed a long run at the Opera House. Mr. Appleby, Miss Ivanova, Miss Fischer and the other members of the efficient cast have succeeded in interpreting the principal characters to the satisfaction of the large audiences which have attended nightly. The choruses have been well rendered, and on the whole the opera has been produced with good effect. The last six nights are announced, and Falka is to be presented next Saturday evening.

At the Bijou Theatre The Private Secretary was repeated last night to a good house. Frank Thornton revived the impression which he made at the Theatre Royal some time ago in the ludicrous leading character, and Mr. Harwood as Cattermole was just as funny as before. The Private Secretary will be played again this evening. Next Saturday evening the Majeronis begin their season with Elizabeth, Queen of England.

At St. George's Hall last night Leon and Cushman's Minstrels gave their final performance, which was for the benefit of the Cogill Brothers. The programme was a good one, and there was a large audience. This evening the Amy Horton Burlesque company will begin a season with the burlesque Little Don Giovanni.

Hugo's Buffalo Minstrels and the circle of accomplished ladies appeared again last night at the Victoria Hall. A new programme will be given this evening.

On Good Friday night the Melbourne Philharmonic Society will give the oratorio The Creation. The principals are Mme. Boema, Armes Beaumont and Gordon Gooch, A. R. A. M.

DIRIGO.

—Some wag, for the purpose of satirizing the benefit craze, lately had printed a number of large three-sheet posters with the words: "Academy of Music. Grand Testimonial benefit to Nat C. Goodwin and Frank W. Sanger." As soon as word was received by him, Mr. Sanger had the scheme sat down upon before a single poster had made its appearance on the streets. The sarcasm of the idea, when it is known that both Mr. Goodwin and Mr. Sanger have just had the most successful season they have ever known, will be easily seen.

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Professional Doings.

—The Ullie Akerstrom company closes in Worcester, Mass., on June 19.

—David W. Van Deren is re-engaged with Robson and Crane for next season.

—Lizzie Evans closes a season of forty-four weeks in Providence, R. I., on June 5.

—John C. Patrick will continue in the management of Bristol's Equescurriculum next season.

—Charles Spalding, of St. Louis, is in the city looking after his numerous business interests.

—Lawrence Barrett has engaged a young amateur, Kendall Weston, for his next season's company.

—This (Thursday) evening Joseph Murphy tries his revised version of Shaun Rhue at the Windsor Theatre.

—George Gouge, Jr., sailed for Liverpool yesterday to look after the business interests of Sol Smith Russell.

—The Novelty Theatre (Williamsburg) Association will hold its annual festival at Ridgewood Park, on Tuesday, June 8.

—Edgar Selden is writing several new songs for Jessie West, who will star next season as Clip in The Messenger from Jarvis Section.

—The Carleton Opera company will close its season in Philadelphia on Saturday night. Its tour is reported to have been very successful.

—Dr. S. Barnett has been appointed assistant to Dr. T. S. Robertson, of 28 East Twentieth street, the favorite physician of the profession.

—A. W. Purcell as assumed the management of the Casino Theatre, Rochester, N. Y., which will in future be known as the People's Theatre.

—Phyllis Broughton, the celebrated danseuse in English burlesque, has been engaged for the Violet Cameron Opera company for the American tour.

—Joseph Arthur is in negotiation with A. M. Palmer and A. R. Cazauran for the production of an original new drama at the Madison Square Theatre next season.

—Arrangements have been perfected by which Erminie is to be presented by the Casino company, at Hooley's Theatre, Chicago, next October, for a season of four weeks.

—Charles Lewis, for a number of years at the People's Theatre, has been engaged by Marc Klaw for Woman Against Woman next season. Mr. Lewis will act as advance agent.

—Charles N. Schroeder left for Europe on the *Wyoming* on Tuesday. He, with Maze Edwards, will most probably occupy their old positions at the Fifth Avenue Theatre next season.

—Robert A. Fisher, of Annie Pixley's late company, playing Bummer Smith in M'liss, and Maggie Cassie, the Yum Yum of the Kiralfys' Mikado Ballet, will be united in marriage on June 7.

—Preparation is going on at the Madison Square Theatre for the production there in August of William Gillette's Held by the Enemy, which was presented in Brooklyn earlier in the season.

—Rudolph Aronson is in constant receipt of new selections from Strauss, Suppe, Lecocq, Millocker and others of the popular composers, which he interprets nightly at the Casino roof-garden concerts.

—Despite liberal advertising, the Cincinnati May Music Festival, which closed 22d, quit a loser to the extent of $8,000 or $10,000. The expenses will reach fully $33,000, while the receipts were about $25 000.

—The theatrical colony down at Sheepshead Bay at the present time consists of Harry Mann, Harry Sanderson, Charles W. Pope, Al. Hayman and John F. Poole. Gus Pitou will probably go down in a few weeks.

—On next Tuesday night the Vokes Comedy company, whose season thus far at Daly's Theatre has been unexpectedly successful, will change their programme by producing, for the first time, the comedy Time will Tell. A Pantomime Rehearsal will also be given.

—A quartette of well-known musicians will supply the music at the Mountain House, Cresson Springs, during the Summer. Theodore Bendix will preside at the piano, S Schmidt plays the violin, Charles Bayrhoffer the 'cello and Antonio Saulino plays the clarionet.

—A version of Edmond Audran's Le Serment d'Amour, by Marius de Lazare, entitled Rosetta; or, The Pledge of Love, will be produced about three weeks hence at the Criterion Theatre, Brooklyn. The opera will be put on for two weeks, and then be presented at the Boston Museum.

—Two ladies attended a matinee performance at the Windsor Theatre resently, and one of them handed a note Manager Murtha. He looked at it curiously for a moment and then smiled. The ladies had carelessly left the note to Manager Murtha at home and brought away a physician's prescription for a sick relative. The ladies were given seats.

—A. E Sumner has been visiting Mr. and Mrs. Lionel Bland (the latter known to the stage as Maggie Dean) at their Summer home at Glenwood, L. I. Mrs. Bland recently met with a severe accident, a sarsaparilla bottle bursting in her face. For a time it was feared her eyesight would be lost, but fortunately it was saved, though a scar will be carried as a memento.

—Jean Jacques, of Waterbury, Conn., was in town last week purchasing carpets, folding chairs, upholstery, etc., and giving out contracts for new scenery and stage mechanism for the opera house he is building in that city. In conversation with a MIRROR reporter Mr. Jacques stated that he was building a house which would be adequate in every respect to the patronage he expected. "Admission will range from thirty-five cents to one dollar," he said, "and as I shall only play from two to three nights a week, I propose having only those attractions for which I can ask such prices. My house will cost me nearly $40 000, and I've got to do a pretty tidy business to get a fair interest on the investment. The date of the opening will be about Oct. 29. and my first attraction will probably be Frederic Bryton in Forgiven."

Amateur Notes.

On Friday evening last the newly-elected officers of the Booth Dramatic Society, of Brooklyn, were installed at Styles' Hall in that city. Following the reports of the committees and the installation ceremonies, speeches were made by the re elected president, Thomas T. Hayden, the newly elected vice-president, F. H. Bristow, and the installing officer, G. E. Van Nostrand. A number of the members then participated in a musical and literary programme of some length and the evening's entertainment wound up with dancing.

The Shakespeare Dramatic Lyceum gave its regular monthly entertainment at its rooms, No. 114 West Fourteenth street, last Wednesday evening. The performance consisted of recitations, character sketches, banjo playing and feats of magic by the different members.

Mrs. Wilber Wetherbee, of the Amateur Comedy Club, sails for Europe in June.

A dinner was tendered to the well-known amateur actor, Edward Fales Coward, on last Friday evening by Mrs. William H. Kingsley. Among those present were Miss Wilment, May Johnson, Miss Clarke, Miss Resseau, Miss E. E. Jones, Mrs. E. F. Coward and Messrs William Johnson, R. H. Vassar, Addison Wilment, S. H. Kingsley and F. M. Wilment.

The Amateur Comedy Club welded business and pleasure agreeably together last Wednesday evening when it held its last meeting at the residence of its secretary, Dr. J. H. Swazey, No. 34 East Twenty-eighth street, following its deliberations by the consumption of a dinner specially tendered it by the Doctor. Over fifty guests were present and the evening was spent most enjoyably.

The Booth's official organ for the current week contains some excellent portraits of its newly-elected officers.

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